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THE NEW YORK DRAMATIC MIRROR

OCTOBER 21, 1916 PRICE TEN CENTS

Photo by Mishkin.

NAZIMOVA

Who Will Have Her Own Theater for New York Season

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ESTABLISHED JANUARY 4, 1879

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MANY PLAYS BUT SLIM AUDIENCES

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The early theatrical season has been one of extraordinary activity. Forty-one productions and revivals have been staged and all signs point to the most industrious and ambitious year in the history of the American theater. Yet, in spite of this amazing display of enterprise, theatrical executives declare that there is little promise so far of a year of great financial reward. On the contrary, they state, that unless business improves soon the losses at the end of the season will be larger than at any time since the panic year of 1907. With the exception of the Gaiety, where "Turn to the Right" is playing, and possibly the New Amsterdam, where "Miss Springtime" is on view, none of the theaters are turning away patronage, though the hotels are said to be crowded with visitors and the majority of New York's playgoing population has returned to town.

Out of the forty-one productions, sixteen have closed or are about to close their engagements, owing, in most cases, to a lack of sufficient patronage. Persons who have long been acquainted with New York theatrical conditions are at a loss to locate the cause of the depression. Some ascribe it to the traditional economy of the public in a Presidential campaign year, while others are not reluctant in stating that it is to be found in the generally unmeritorious list of attractions thus far presented.

The cut-rate ticket is flourishing in greater abundance than last year when it became the subject of such heated controversy, but even with this assistance the theaters are finding it difficult to attract patrons.

Motion pictures cannot be blamed, for there is no increase in the number of theaters housing them, and, in many instances they also are feeling the depression. The latest D. W. Griffith spectacle, "Intolerance," now at the Liberty Theater, is not enjoying, it is said, anywhere near the popularity of "The Birth of a Nation."

The attractions offered have been varied enough to appeal to every kind of theatergoer. Dramas, melodramas, comedies, farces, and musical pieces have been presented with, perhaps, farces predominant in the list. The proportion, however, is nearly the same as that of the same period last season. The pieces that have been or are about to be withdrawn include "Broadway and Buttermilk," in which Blanche Ring appeared; "Yvette," which lasted but one night; "Somebody's Luggage," in which James T. Powers returned to the Broadway stage; "Coat Tales," the first production of the new season; "A Little Bit of Fluff," which, in spite of a tremendous success in London, closed here after eight consecutive performances; "Fast and Grow Fat," a farce by George Broadhurst; "A Pair of Queens"; "The Silent Witness"; "The Amber Empress"; "Please Help Emily"; "Mr. Lazarus"; "The Girl from Brazil," which will begin a touring season in Philadelphia on Oct. 23; "Paganini" which is to leave the Criterion to make room for John Drew's engagement in "Pendennis"; "The Intruder," which is to be followed at the Cohan & Harris Theater by "Object—Matrimony"; "Mister Antonio," Booth Tarkington's play of an Italian organ-grinder, in which Otis Skinner is appearing; and "Caroline," in which Margaret Anglin will shortly go on tour, following her engagement at the Empire.

None of these offerings was hastened to an early closing through any carelessness on the part of the producer in the staging or in the selection of the cast. Even poor "Yvette" contained elements which spurred one reviewer to state confidently that the musical comedy would be playing at the Thirty-ninth Street until well into the Spring. Most of these productions received, in the main, favorable "notices" from the critics, notably in the cases of "Mr. Lazarus" and "Caroline." The failure of the former to draw was mainly due, it is said, to a title which was generally believed to refer to a drama of Jewish life. "Caroline" has been voted by many one of the most brilliant comedies of recent years, and, in addition, it possesses a star of wide popularity. but business, so it is reported, has been at no time encouraging. It is soon to make way at the Empire for the new Cyril Maude play.

One prominent theatrical man with whom a MIRROR representative talked yesterday lays the blame for bad business squarely upon the managers, in permitting the cut-rate ticket to be exploited so widely.

"We have simply killed the goose that laid the golden egg," he said. "In order to label our productions, when they are sent on tour, with the sign, 'One Year on Broadway,' we have called in the cut-rate men at the first symptoms of distress. As a consequence, the playgoer is fast beginning to believe that the charge of $2 for any attraction, no matter how good, is excessive. He looks about, finds any number of plays for which he can purchase good seats at the price of 75 cents or a dollar, and decides that he is just that much ahead by patronizing cut-rate attractions."

It was pointed out that the cut-rate ticket is an outgrowth of the ticket scalping industry which flourished some years ago. When ticket scalpers bought more tickets than they could dispose of at a handsome profit they were forced to sell them for whatever they could get. The managers, seeing that tickets which could not be sold for $2 went readily at a reduction of a dollar, decided that, thereafter, two dollar seats should not remain vacant when eager buyers could be found who would pay one dollar. Thus the custom of selling great quantities of seats at cheap prices grew up, until in the past two seasons there is but a scattering list of attractions for which cut-rate tickets are not available.

"Of course, such pieces as 'Turn to the Right,' 'Miss Springtime,' and 'The Man Who Came Back,' do not need the assistance of the cut-rates. But there are many near successes which find it profitable to sell a thousand seats to a cut-rate dealer for 50 or 75 cents, who, in turn, sells them at an advance of 25 cents over the prices he pays. The theater is thus enabled to extend its run into weeks and months and go out a season later billed as 'A year on Broadway.' As the cheap prices are not in vogue when the play is presented on tour, the public has gradually discovered, by paying $2 for attractions, which, in many cases were unmeritorious, that the glittering Broadway advertisement is meaningless. Now it is clamoring for reduced prices and it won't be long before it gets them.

"However, I suppose a manager would rather see his house filled with seats selling at 75 cents and a dollar than to see it two-thirds empty with them remaining at the $2 price. The manager, naturally, will suffer in the end, for the public will soon be patronizing only the cut-rate shows, believing that no attraction, with the possible exception of an elaborate musical production, is worth $2.

In an article in the Chicago *Herald*, Richard Henry Little facetiously advises his readers, who are contemplat-

(Continued on page 8)

NAZIMOVA IN REPERTOIRE

Russian Actress Promises Works of Many Nations for "International Season"—To Open in American Play

Nazimova, a prominent figure in the theatrical world for the past decade, having at different times appeared as a star under the managements of the Shuberts and Charles Frohman, enters this season the ranks of actress-managers, according to an announcement made yesterday.

Believing there is in New York and throughout the country a vast audience ready to accept classic as well as modern drama and that a professional merging of these tastes towards a season of plays of unusual merit will win success, Nazimova enters upon her undertaking with a confidence that springs from years of experience before the American public in a wide range of roles and characterizations.

Viewed in the light of a season's program offering variety of entertainment, ranging from tragedy to farce, Nazimova's undertaking promises to be one of the most interesting enterprises announced for the New York stage this winter. Her material will be drawn from the theatrical literature of no one country, but will be international in scope. So far as possible it is her desire to surround herself with players who will continue in her support through the entire season.

No better example of the artistic novelty of the Nazimova season is to be found than in the fact that, although in her repertoire are a number of successful plays well worth reviving, she has chosen for her opening a new play by an American, Austin Adams. Although Mr. Adams is practically unknown to the greater audience of the theater, for some time his work has attracted the attention of those within the profession. His play, "God and Company," produced last season for two performances under the auspices of the Stage Society of New York, won instant approval.

"'Ception Shoals" is the title of Mr. Adams' new play with which Nazimova will introduce her season. The character of the story is withheld for the present. Rehearsals already are in progress.

Decidedly the most interesting feature of the plays to be given is the international character of their stories and authors. Nazimova, probably as much as any other agency, was the means of popularizing Henrik Ibsen in this country through a series of brilliant performances of his works some ten years ago. It has been more than five years

(Continued on page 8)

AS I WAS SAYING—

By Mademoiselle Manhattan

I arise to wave the American flag and ask you to study the work of Marion Morgan and her dancers now appearing at the Palace Theatre. There are more than a dozen graceful and spirited girl-dancers in Miss Morgan's group of artists, and a solitary and altogether negligible man, who needn't be considered as a part of the ensemble.

The dance tells the story of a group of Roman maidens, vestals and slaves who celebrate the triumphal return

(C) *Underwood and Underwood Studios, N. Y.*
FAY BAINTER,
In "Arms and the Girl."

from the Roman games of a victorious youth. If you can imagine a splendid frieze of the noblest period coming to plastic, beautiful life, you may be able to picture without seeing it, the interpretation Miss Morgan's dancers give this fascinating episode.

It is better than the best ensemble dancing we have seen on our stage, and worthier in idea and in execution than most of the decadent and sickly stories to which Nijinski and his confreres have lent their art. It is vivid with life and beauty; it is genuine art, and it was done by an American girl who has won so instant a recognition that one finds every sculptor and most of the painters in New York flocking to the Palace to see this really fine ballet.

Marion Morgan, who has written the ballet and trained and directed these girls, reminds you of nothing so much as a glowing flame in an alabaster lamp. A sort of luminous serenity characterizes her when she talks about her work, although one sees that she is a creature of rioting nerves. She is a frail looking girl, with very slender elegant hands that fairly dance when she talks. Her idea of the dance is that it is only art when it gathers and expresses the rhythms of life. If it is meaningless motion, however graceful, it isn't truly a dance. All dancing must be interpretive of pure joy, or of some one of the emotions or all of them. And listen—Miss Morgan believes—she told me so with eyes glowing and eloquent hands weaving lovely thoughts into the circumambient atmosphere—she believes that the dance is a powerful means of grace in teaching unselfishness and the noblest interpretation of life's high meanings to the groups of artists who must learn helpful thought of others in the course of their training. The dance is a religion to Marion Morgan, and I wish she would write a book on the psychology of the ballet, as she views it.

Did you hear the wedding bells that chimed last Tuesday for Gertrude Quinlan?

Miss Quinlan is one of a very clever group of artists, including Raymond Hitchcock, Frank Moulin, Herbert Witherspoon, Yvonne de Treville and Edith Mason, developed out of the Castle Square company by Henry W. Savage. She was a bright Boston girl, in her very early 'teens, when she first joined the Savage forces, and she played in one musical success after another until George Ade wrote "The College Widow," when to everybody's amazement Miss Quinlan, in a modest character bit, which was intended to let her feel her way as an actress, ran away with the feminine honors of the whole performance. Later she was featured by Mr. Savage in a number of pieces, notably as Mary Jane in "Mary Jane's Pa." John Henry O'Neil is the lucky man who lured Miss Quinlan to the altar, and the happy couple will be at home after December first, at 220 West 98th street.

White, N. Y.
LUCY COTTON, FORREST WINANT, AND RUTH CHESTER,
In "Turn to the Right," the Most Pronounced Success of the Fall Season.

Seen on Broadway: Gatti-Casazza chasing his hat.

Winchell Smith arguing with a strike-master.

Frances Starr, hurrying to a rehearsal of her new piece.

Rida Johnson Young buying a copy of the MIRROR.

Willie Newman of the Empire, holding his own in an argument with J. J. Corbett.

And Colonel Jacob Ruppert of the *New York Herald* talking about infantile paralysis with John M'Graw of the Giants.

Sarah Bernhardt, wrapped in a fur cloak that looked like a perambulator robe, was the youngest looking thing in Central Park last Thursday, when she took a spin around the drives with Will Connor, her manager. Everybody thought Mr. Connor was the French star's father. At least that's what Lou-Tellegen says.

Nothing seems to me so stupid and silly as to write about the things that interested everybody day before yesterday, and are forgotten to-morrow, but I must be permitted to murmur a few gay words about the new Monastery which the Friars threw open to their feminine friends last week, even if the gentlest of readers, which is you, gentle reader, growls at me for being post mortem in my gaiety.

It was a quite wonderful day, the afternoon which was Ladies' Day—and the first, by the way since that memorable afternoon when all the dramatic world crushed itself to a pulp trying to see all there was to be seen at the old Monastery, when that home of the Friars was first opened over in Forty-seventh street.

Charles Emerson Cook was Abbot then as George M. Cohan is now, and the two head monks of the organization hobnobbed all over the place together at last week's "party" exchanging views—gloomy ones, rather—on ladies' days and President Wilson. A charming musical program was arranged for the entertainment of the feminine guests, and there were punch-bowls and ice cream saucers working overtime in the jolly refectory on the first floor, where all the steins in the world grace the wall and jolly old friars of other days peer down from the carven beams overhead. Friar David Belasco, ditto David Warfield, with their handsome wives (this sounds plural, but means one apiece), Mr. and Mrs. Sol Bloom, Sam H. Harris, Mrs. G. M. Cohan, Charles Emerson Cook and Mrs. Cook, John Rumsey, who was Abbot for more terms than the oldest Friar can count, Mr. and Mrs. William Collier, John Drew and Miss Drew, Ralph Trier, Mr. and Mrs. Raymond Hitchcock, George Parsons, Marcus Loew, Cyril Keightley, Madame Josephine Jacoby, Mrs. Chauncey Olcott, President Westford of the Professional Woman's League, President Miller of Twelfth Night, President Mary Shaw of the Gamut club, Clinton Moffatt,

White, N. Y.
MARGERY MAUDE,
Appearing with George Arliss.

Jerome Siegel, Irving Berlin, A. L. Jacobs, the large left lobe of the Friars cerebral organ, whose brother was the architect of the beautiful monastery, Channing Pollock and Anna Marble, his stunning wife, Arthur Phinney, Rennold Wolf, Daniel Frohman and other illustrious friends of the cowled and hooded order, were there with all the handsome women in New York.

It was a very large day—and the punch was supremely sublime, but for all that I don't think the handsome Friars who acted as guides and showed visiting ladies over the premises should have thrown open the doors of Jack Gleason's luxurious suite. A frightfully pretty girl, who had really intended allowing herself to become engaged to that handsome bachelor, declared in the hearing of the assembled elect that it was all off. "No mere wife," she pouted, "could hope to instal her husband in such luxurious comfort as those horrid Friars provide," and I am not sure she wasn't wise in deciding then and there to give Mr. Gleason his two weeks' notice.

Another jolly party of last week was that with Virginia Harned as the leading feminine spirit which whirled down to Atlantic City on Thursday to give John Drew the surprise of his life when he opened in "Pendennis." Louise Drew, adored by her friends as "Bee," the clever daughter of the star, was Miss Harned's guest of honor, and Margot Gordon, Ethel Barrymore, Blanche Bates and other celebrities swelled the gathering that supped with Mr. Drew after the play, and poured compliments upon the Major, on pretty Helen MacKellar, on the rest of the cast in general and on Manager John D. Williams (his friends call him John Drew Williams, now, although he was named in honor of a certain fine old prophet who was the first recorded lion tamer). Query: Having caught John Barrymore and John Drew, will Mr. Williams sing successfully siren songs to Miss Barrymore next season?

DRAMATIC CRITICISM CONDENSED

Prologue, Gush; Act I., Hush; Act II., Blush; Act III., Mush; Epilogue, Tush.—*New York Sun.*

COLLIER WON'T BE SERIOUS

Dramatic Roles Have No Appeal for Farceur Who Once Was a Call Boy at Daly's

It was the first day of the World Series between the Red Sox and the Dodgers. William Collier was nervously pacing up and down the sidewalk in front of the Longacre Theater, though his matinee was two hours off.

"You seem unusually impatient," said Edward Weil, press representative of the Longacre, as we approached him.

"To be frank, I am," replied the actor. "But my nervousness is due more to the fear of missing my cues to-day than to any feeling that the Brooklyns will not win. You see I have had a telegraph ticker installed in my dressing-room in order to keep in touch with each play of the game, and so draw certain correct conclusions for my *Evening Telegram* articles. Oh, yes, I'm a

WILLIAM COLLIER.

regular newspaper man now, write under my own name and picture like Ty Cobb, Grover Alexander, Christy Mathewson, and other great journalists.

"How do you expect me to talk sanely of art on such an occasion?" he asked. "I'd much prefer to discuss baseball or George Cohan, or, even my cold. Why, do you know I've bought out the Wednesday matinee, so that I can see the game and Brooklyn at the same time?" And he took me a few steps to show me a sign which read: "There will be no Wednesday Matinee of 'Nothing But the Truth,' I'm Going to the Ball Game. (Signed) William Collier."

What can a lowly interviewer do with such an incorrigible subject? Can you glance superciliously down upon him as a man who takes his sport seriously or look proudly up to him as one who takes his business lightly? No, for you are not sure he does either. Certainly, he does not consider his acting in any light or flippant way, and, remember, too, that critics are unanimous in calling him the cleverest farceur on the American stage.

"I'm always around the theater," he said. "It is a habit which was formed back in those days when I was a call boy at Daly's, and I've clung to it ever since. However, I don't think one who is associated with the theater in any way can absorb too much of its atmosphere. I know I can't, and, though I am constantly ridiculed by my friends, I shall continue to make the theater practically my home. Acting is more to me than a mere vocation. It is my very life. Ten hours away from the playhouse and I begin to feel strange and restless. Then, too, all my relatives are identified one way or another with the theater, and, perhaps, that may account in part for my exceptional interest in it."

Mr. Collier compared the comedy acting standards of to-day with those of a generation ago.

"You have but to see a comedy or farce to-day to realize that the methods of obtaining laughter are much more legitimate than twenty-five or thirty years ago. Then in many cases we were compelled to rely upon grotesque costumes and the slapstick. I, too, have changed with the times, and now appear in youthful comedy character roles, but I began my career in 'old men' parts, hobbling about the stage with a cane and talking in a cracked voice. Of late years I've generally played in my own comedies, and, of course, I try to make Willie Collier fit my part as much as my part fits Willie Collier.

"'Caught in the Rain' was my first play, but in its writing I had the assistance of Grant Stewart. We wrote it on shipboard on our way to Australia, just after the San Francisco earthquake, and if we succeeded in penning funny lines —(and certain critics have said we did) —it was the result of the reaction after being a party to the catastrophe. I remember receiving telegrams congratulating me upon my opening. But in this I was not alone, the whole town has opened also. I managed to save a fur overcoat, a pair of pajamas, and an idea for a play. Though the idea was a good one, if I do say it, the overcoat has far outlived it.

"I have written several plays since then. 'Never Say Die' was my last. I may write another some day when I feel particularly idle. But at present I'm too busy acting, writing baseball stories, and rehearsing the new George Randolph Chester farce."

In connection with the latter, he explained how difficult it was for him to dismiss certain actors for incompetency.

"They plead so earnestly for a trial," he said, "but in the majority of cases they are utterly impossible. What can I do? I really haven't the heart to tell them that an engagement is out of the question. And so I have to call in the merciless stage-manager for the unpleasant duty."

William Collier is probably the only leading comedian on the American stage who has never had a desire to play serious roles.

"My only aim is to make people laugh," he went on, "but they must laugh at the right time. And that is where the judgment of the actor is tested. Let him be a second too soon or too late with his 'business' and his efforts go for naught. You have to time your laughs just as you time explosives. I started out to be a serious actor upon lines similar to my father, Edmund Collier, who appeared in the support of McCullough, Booth and other famous players, but certain unintentionally ridiculous situations in which I was placed during my early stage days developed my sense of humor and directed me to the comedy side of acting.

"I'll never forget one experience, trying and tragic at the time, but over which I have laughed a thousand times since. I had just been elevated from the position of call boy at Daly's to the part of a French waiter in Augustin Daly's production of 'Odette,' in which Clara Morris had the leading role. My part amounted to nothing. I had to wear a dress suit, answer the summons of three conspirators, say 'Oui' to their remarks and depart.

"All went well up to the time of my entrance, and then came the event of the evening as far as we back stage were concerned. I answered the summons of the villains. In my haste, however, my coat was caught in the folding doors. With one grand effort I freed myself, but found that I had left the tails of the coat in the door. I tried to get off the stage, but the doors wouldn't open. Meanwhile the conspirators were heroically trying to control themselves, speaking impromptu lines such as 'That is all, you may go' and 'Leave us this instant.' And I, in my transformed Eton jacket, would reply jabberingly what I hoped would be believed as French by the audience, always taking care to end with 'Oui.' Finally in sheer desperation I sank into a chair, and pretended to be asleep. When the act was over I just had time to reach the street ahead of the stage-manager's foot. Fortunately, Miss Morris interceded for me and I was reinstated.

"Now, how do you suppose I could ever be tolerated in a serious role after that incident? It settled me, once and for all, as a comedian."

LOUIS R. REID.

PEOPLE IN THE LIMELIGHT

Cathleen Nesbitt, now appearing as "The Daughter of Revealment" in "Hush!" at the Little Theater, made her first appearance in this country with the Abbey Theater Irish Players some few seasons ago. Miss Nesbitt says that her favorite role in the repertoire of the Irish Players was the heroine in Synge's play, "The Well of the Saints," although she liked "Deirdre" almost equally well. In this last play she wore a wonderful costume, the original design of which adorns the wall of her dressing-room at the Little Theater. Versatility is such a rare trait nowadays with the younger generation of actresses that Miss Nesbitt's wide range of parts seems worth noting. She has run a gamut of dramatic expression from Perdita in "The Winter's Tale" to the sweet little spinster in "Quality Street," and the transition from "Justice" to "Hush!" is a surprising achievement.

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Sir Herbert Tree, according to a recent newspaper interview, has three ambitions to be realized in this country. He wants to own or control a theater in New York; he wants to make a first production here of a new classical historical tragedy, or drama, and he wants to win a name for himself in America as a writer of prose fiction.

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Lillian Greuze, who plays a leading role in "Le Poilu" at the Garrick, arrived last week in New York from France on the Espagne. Miss Greuze spent last season with the Theater Francaise company, playing in "Mlle. Josette Na Femme" and "Petite Peste." For a time she appeared in some of the Pathe Freres film productions. She is a former protege of Sarah Bernhardt, having started in the star's company at the age of fifteen.

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Mrs. Fiske will enjoy but a brief rest during the Summer of 1917, for Madison Corey and Joseph Riter, under whose management she appears, and in answer to appeals from not only the Western theatrical managers but from innumerable newspaper editors and civic notables, have mapped out a lengthy Pacific Coast tour throughout the first half of the season of 1917-1918. This will be the first visit of Mrs. Fiske to the Western cities in many seasons and she will undoubtedly receive enthusiastic welcome from those who recall her inimitable "Becky Sharp" and "Mrs. Bumpstead-Leigh."

Otto Sarony, N. Y.

DAVID WARFIELD, AS ANTON VON BARWIG.
The Return of "The Music Master" is Being Welcomed at the Knickerbocker.

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Out of the forty-one productions, sixteen have closed or are about to close their engagements, owing, in most cases, to a lack of sufficient patronage. Persons who have long been acquainted with New York theatrical conditions are at a loss to locate the cause of the depression. Some ascribe it to the traditional economy of the public in a Presidential campaign year, while others are not reluctant in stating that it is to be found in the generally unmeritorious list of attractions thus far presented.

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One prominent theatrical man with whom a MIRROR representative talked yesterday lays the blame for bad business squarely upon the managers, in permitting the cut-rate ticket to be exploited so widely.

"We have simply killed the goose that laid the golden egg," he said. "In order to label our productions, when they are sent on tour, with the sign, 'One Year on Broadway,' we have called in the cut-rate men at the first symptoms of distress. As a consequence, the playgoer is fast beginning to believe that the charge of $2 for any attraction, no matter how good, is excessive. He looks about, finds any number of plays for which he can purchase good seats at the price of 75 cents or a dollar, and decides that he is just that much ahead by patronizing cut-rate attractions."

It was pointed out that the cut-rate ticket is an outgrowth of the ticket scalping industry which flourished some years ago. When ticket scalpers bought more tickets than they could dispose of at a handsome profit they were forced to sell them for whatever they could get. The managers, seeing that tickets which could not be sold for $2 went readily at a reduction of a dollar, decided that, thereafter, two dollar seats should not remain vacant when eager buyers could be found who would pay one dollar. Thus the custom of selling great quantities of seats at cheap prices grew up, until in the past two seasons there is but a scattering list of attractions for which cut-rate tickets are not available.

"Of course, such pieces as 'Turn to the Right,' 'Miss Springtime,' and 'The Man Who Came Back,' do not need the assistance of the cut-rates. But there are many near successes which find it profitable to sell a thousand seats to a cut-rate dealer for 50 or 75 cents, who, in turn, sells them at an advance of 25 cents over the prices he pays. The theater is thus enabled to extend its run into weeks and months and go out a season later billed as 'A year on Broadway.' As the cheap prices are not in vogue when the play is presented on tour, the public has gradually discovered, by paying $2 for attractions, which, in many cases were unmeritorious, that the glittering Broadway advertisement is meaningless. Now it is clamoring for reduced prices and it won't be long before it gets them.

"However, I suppose a manager would rather see his house filled with seats selling at 75 cents and a dollar than to see it two-thirds empty with them remaining at the $2 price. The manager, naturally, will suffer in the end, for the public will soon be patronizing only the cut-rate shows, believing that no attraction, with the possible exception of an elaborate musical production, is worth $2.

In an article in the Chicago *Herald*, Richard Henry Little facetiously advises his readers, who are contemplat-

(Continued on page 8)

NAZIMOVA IN REPERTOIRE

Russian Actress Promises Works of Many Nations for "International Season"—To Open in American Play

Nazimova, a prominent figure in the theatrical world for the past decade, having at different times appeared as a star under the managements of the Shuberts and Charles Frohman, enters this season the ranks of actress-managers, according to an announcement made yesterday.

Believing there is in New York and throughout the country a vast audience ready to accept classic as well as modern drama and that a professional merging of these tastes towards a season of plays of unusual merit will win success, Nazimova enters upon her undertaking with a confidence that springs from years of experience before the American public in a wide range of roles and characterizations.

Viewed in the light of a season's program offering variety of entertainment, ranging from tragedy to farce, Nazimova's undertaking promises to be one of the most interesting enterprises announced for the New York stage this winter. Her material will be drawn from the theatrical literature of no one country, but will be international in scope. So far as possible it is her desire to surround herself with players who will continue in her support through the entire season.

No better example of the artistic novelty of the Nazimova season is to be found than in the fact that, although in her repertoire are a number of successful plays well worth reviving, she has chosen for her opening a new play by an American, Austin Adams. Although Mr. Adams is practically unknown to the greater audience of the theater, for some time his work has attracted the attention of those within the profession. His play, "God and Company," produced last season for two performances under the auspices of the Stage Society of New York, won instant approval.

"'Ception Shoals" is the title of Mr. Adams' new play with which Nazimova will introduce her season. The character of the story is withheld for the present. Rehearsals already are in progress.

Decidedly the most interesting feature of the plays to be given is the international character of their stories and authors. Nazimova, probably as much as any other agency, was the means of popularizing Henrik Ibsen in this country through a series of brilliant performances of his works some ten years ago. It has been more than five years

(Continued on page 8)

AS I WAS SAYING—

By Mademoiselle Manhattan

I arise to wave the American flag and ask you to study the work of Marion Morgan and her dancers now appearing at the Palace Theatre. There are more than a dozen graceful and spirited girl-dancers in Miss Morgan's group of artists, and a solitary and altogether negligible man, who needn't be considered as a part of the ensemble.

The dance tells the story of a group of Roman maidens, vestals and slaves who celebrate the triumphal return

(C) Underwood and Underwood Studios, N. Y.
FAY BAINTER,
In "Arms and the Girl."

from the Roman games of a victorious youth. If you can imagine a splendid frieze of the noblest period coming to plastic, beautiful life, you may be able to picture without seeing it, the interpretation Miss Morgan's dancers give this fascinating episode.

It is better than the best ensemble dancing we have seen on our stage, and worthier in idea and in execution than most of the decadent and sickly stories to which Nijinski and his confreres have lent their art. It is vivid with life and beauty; it is genuine art, and it was done by an American girl who has won so instant a recognition that one finds every sculptor and most of the painters in New York flocking to the Palace to see this really fine ballet.

Marion Morgan, who has written the ballet and trained and directed these girls, reminds you of nothing so much as a glowing flame in an alabaster lamp. A sort of luminous serenity characterizes her when she talks about her work, although one sees that she is a creature of rioting nerves. She is a frail looking girl, with very slender elegant hands that fairly dance when she talks. Her idea of the dance is that it is only art when it gathers and expresses the rhythms of life. If it is meaningless motion, however graceful, it isn't truly a dance. All dancing must be interpretive of pure joy, or of some one of the emotions or all of them. And listen—Miss Morgan believes—she told me so with eyes glowing and eloquent hands weaving lovely thoughts into the circumambient atmosphere—she believes that the dance is a powerful means of grace in teaching unselfishness and the noblest interpretation of life's high meanings to the groups of artists who must learn helpful thought of others in the course of their training. The dance is a religion to Marion Morgan, and I wish she would write a book on the psychology of the ballet, as she views it.

—

Did you hear the wedding bells that chimed last Tuesday for Gertrude Quinlan?

Miss Quinlan is one of a very clever group of artists, including Raymond Hitchcock, Frank Moulin, Herbert Witherspoon, Yvonne de Treville and Edith Mason, developed out of the Castle Square company by Henry W. Savage. She was a bright Boston girl, in her very early 'teens, when she first joined the Savage forces, and she played in one musical success after another until George Ade wrote "The College Widow," when to everybody's amazement Miss Quinlan, in a modest character bit, which was intended to let her feel her way as an actress, ran away with the feminine honors of the whole performance. Later she was featured by Mr. Savage in a number of pieces, notably as Mary Jane in "Mary Jane's Pa." John Henry O'Neil is the lucky man who lured Miss Quinlan to the altar, and the happy couple will be at home after December first, at 220 West 98th street.

Seen on Broadway: Gatti-Casazza chasing his hat.

Winchell Smith arguing with a strike-master.

Frances Starr, hurrying to a rehearsal of her new piece.

Rida Johnson Young buying a copy of the MIRROR.

Willie Newman of the Empire, holding his own in an argument with J. J. Corbett.

And Colonel Jacob Ruppert of the *New York Herald* talking about infantile paralysis with John M'Graw of the Giants.

—

Sarah Bernhardt, wrapped in a fur cloak that looked like a perambulator robe, was the youngest looking thing in Central Park last Thursday, when she took a spin around the drives with Will Connor, her manager. Everybody thought Mr. Connor was the French star's father. At least that's what Lou-Tellegen says.

—

Nothing seems to me so stupid and silly as to write about the things that interested everybody day before yesterday, and are forgotten to-morrow, but I must be permitted to murmur a few gay words about the new Monastery which the Friars threw open to their feminine friends last week, even if the gentlest of readers, which is you, gentle reader, growls at me for being post mortem in my gaiety.

It was a quite wonderful day, the afternoon which was Ladies' Day—and the first, by the way since that memorable afternoon when all the dramatic world crushed itself to a pulp trying to see all there was to be seen at the old Monastery, when that home of the Friars was first opened over in Forty-seventh street.

Charles Emerson Cook was Abbot then as George M. Cohan is now, and the two head monks of the organization hobnobbed all over the place together at last week's "party" exchanging views—gloomy ones, rather—on ladies' days and President Wilson. A charming musical program was arranged for the entertainment of the feminine guests, and there were punch-bowls and ice cream saucers working overtime in the jolly refectory on the first floor, where all the steins in the world grace the wall and jolly old friars of other days peer down from the carven beams overhead. Friar David Belasco, ditto David Warfield, with their handsome wives (this sounds plural, but means one apiece), Mr. and Mrs. Sol Bloom, Sam H. Harris, Mrs. G. M. Cohan, Charles Emerson Cook and Mrs. Cook, John Rumsey, who was Abbot for more terms than the oldest Friar can count, Mr. and Mrs. William Collier, John Drew and Miss Drew, Ralph Trier, Mr. and Mrs. Raymond Hitchcock, George Parsons, Marcus Loew, Cyril Keightley, Madame Josephine Jacoby, Mrs. Chauncey Olcott, President Westford of the Professional Woman's League, President Miller of Twelfth Night, President Mary Shaw of the Gamut club, Clinton Moffatt, Jerome Siegel, Irving Berlin, A. L. Jacobs, the large left lobe of the Friars cerebral organ, whose brother was the architect of the beautiful monastery, Channing Pollock and Anna Marble, his stunning wife, Arthur Phinney, Rennold Wolf, Daniel Frohman and other illustrious friends of the cowled and hooded order, were there with all the handsome women in New York.

It was a very large day—and the punch was supremely sublime, but for all that I don't think the handsome Friars who acted as guides and showed visiting ladies over the premises should have thrown open the doors of Jack Gleason's luxurious suite. A frightfully pretty girl, who had really intended allowing herself to become engaged to that handsome bachelor, declared in the hearing of the assembled elect that it was all off. "No mere wife," she pouted, "could hope to instal her husband in such luxurious comfort as those horrid Friars provide," and I am not sure she wasn't wise in deciding then and there to give Mr. Gleason his two weeks' notice.

White, N. Y.
MARGERY MAUDE,
Appearing with George Arliss.

—

Another jolly party of last week was that with Virginia Harned as the leading feminine spirit which whirled down to Atlantic City on Thursday to give John Drew the surprise of his life when he opened in "Pendennis." Louise Drew, adored by her friends as "Bee," the clever daughter of the star, was Miss Harned's guest of honor, and Margot Gordon, Ethel Barrymore, Blanche Bates and other celebrities swelled the gathering that supped with Mr. Drew after the play, and poured compliments upon the Major, on pretty Helen MacKellar, on the rest of the cast in general and on Manager John D. Williams (his friends call him John Drew Williams, now, although he was named in honor of a certain fine old prophet who was the first recorded lion tamer). Query: Having caught John Barrymore and John Drew, will Mr. Williams sing successfully siren songs to Miss Barrymore next season?

White, N. Y.
LUCY COTTON, FORREST WINANT, AND RUTH CHESTER,
In "Turn to the Right," the Most Pronounced Success of the Fall Season.

DRAMATIC CRITICISM CONDENSED

Prologue, Gush; Act I., Hush; Act II., Blush; Act III., Mush; Epilogue, Tush.—*New York Sun.*

COLLIER WON'T BE SERIOUS

Dramatic Roles Have No Appeal for Farceur Who Once Was a Call Boy at Daly's

It was the first day of the World Series between the Red Sox and the Dodgers. William Collier was nervously pacing up and down the sidewalk in front of the Longacre Theater, though his matinee was two hours off.

"You seem unusually impatient," said Edward Weil, press representative of the Longacre, as we approached him.

"To be frank, I am," replied the actor. "But my nervousness is due more to the fear of missing my cues to-day than to any feeling that the Brooklyns will not win. You see I have had a telegraph ticker installed in my dressing-room in order to keep in touch with each play of the game, and so draw certain correct conclusions for my *Evening Telegram* articles. Oh, yes, I'm a

WILLIAM COLLIER.

regular newspaper man now, write under my own name and picture like Ty Cobb, Grover Alexander, Christy Mathewson, and other great journalists.

"How do you expect me to talk sanely of art on such an occasion?" he asked. "I'd much prefer to discuss baseball or George Cohan, or, even my cold. Why, do you know I've bought out the Wednesday matinee, so that I can see the game and Brooklyn at the same time?" And he took me a few steps to show me a sign which read: "There will be no Wednesday Matinee of 'Nothing But the Truth,' I'm Going to the Ball Game. (Signed) William Collier."

What can a lowly interviewer do with such an incorrigible subject? Can you glance superciliously down upon him as a man who takes his sport seriously or look proudly up to him as one who takes his business lightly? No, for you are not sure he does either. Certainly, he does not consider his acting in any light or flippant way, and, remember, too, that critics are unanimous in calling him the cleverest farceur on the American stage.

"I'm always around the theater," he said. "It is a habit which was formed back in those days when I was a call boy at Daly's, and I've clung to it ever since. However, I don't think one who is associated with the theater in any way can absorb too much of its atmosphere. I know I can't, and, though I am constantly ridiculed by my friends, I shall continue to make the theater practically my home. Acting is more to me than a mere vocation. It is my very life. Ten hours away from the playhouse and I begin to feel strange and restless. Then, too, all my relatives are identified one way or another with the theater, and, perhaps, that may account in part for my exceptional interest in it."

Mr. Collier compared the comedy acting standards of to-day with those of a generation ago.

"You have but to see a comedy or farce to-day to realize that the methods of obtaining laughter are much more legitimate than twenty-five or thirty years ago. Then in many cases we were compelled to rely upon grotesque costumes and the slapstick. I, too, have changed with the times, and now appear in youthful comedy character roles, but I began my career in 'old men' parts, hobbling about the stage with a cane and talking in a cracked voice. Of late years I've generally played in my own comedies, and, of course, I try to make Willie Collier fit my part as much as my part fits Willie Collier.

"'Caught in the Rain' was my first play, but in its writing I had the assistance of Grant Stewart. We wrote it on shipboard on our way to Australia, just after the San Francisco earthquake, and if we succeeded in penning funny lines —(and certain critics have said we did) —it was the result of the reaction after being a party to the catastrophe. I remember receiving telegrams congratulating me upon my opening. But in this I was not alone, the whole town has opened also. I managed to save a fur overcoat, a pair of pajamas, and an idea for a play. Though the idea was a good one, if I do say it, the overcoat has far outlived it.

"I have written several plays since then. 'Never Say Die' was my last. I may write another some day when I feel particularly idle. But at present I'm too busy acting, writing baseball stories, and rehearsing the new George Randolph Chester farce."

In connection with the latter, he explained how difficult it was for him to dismiss certain actors for incompetency.

"They plead so earnestly for a trial," he said, "but in the majority of cases they are utterly impossible. What can I do? I really haven't the heart to tell them that an engagement is out of the question. And so I have to call in the merciless stage-manager for the unpleasant duty."

William Collier is probably the only leading comedian on the American stage who has never had a desire to play serious roles.

"My only aim is to make people laugh," he went on, "but they must laugh at the right time. And that is where the judgment of the actor is tested. Let him be a second too soon or too late with his 'business' and his efforts go for naught. You have to time your laughs just as you time explosives. I started out to be a serious actor upon lines similar to my father, Edmund Collier, who appeared in the support of McCullough, Booth and other famous players, but certain unintentionally ridiculous situations in which I was placed during my early stage days developed my sense of humor and directed me to the comedy side of acting.

"I'll never forget one experience, trying and tragic at the time, but over which I have laughed a thousand times since. I had just been elevated from the position of call boy at Daly's to the part of a French waiter in Augustin Daly's production of 'Odette,' in which Clara Morris had the leading role. My part amounted to nothing. I had to wear a dress suit, answer the summons of three conspirators, say 'Oui' to their remarks and depart.

"All went well up to the time of my entrance, and then came the event of the evening as far as we back stage were concerned. I answered the summons of the villains. In my haste, however, my coat was caught in the folding doors. With one grand effort I freed myself, but found that I had left the tails of the coat in the door. I tried to get off the stage, but the doors wouldn't open. Meanwhile the conspirators were heroically trying to control themselves, speaking impromptu lines such as 'That is all, you may go' and 'Leave us this instant.' And I, in my transformed Eton jacket, would reply jabberingly what I hoped would be believed as French by the audience, always taking care to end with 'Oui.' Finally in sheer desperation I sank into a chair, and pretended to be asleep. When the act was over I just had time to reach the street ahead of the stage-manager's foot. Fortunately, Miss Morris interceded for me and I was reinstated.

"Now, how do you suppose I could ever be tolerated in a serious role after that incident? It settled me, once and for all, as a comedian."

LOUIS R. REID.

PEOPLE IN THE LIMELIGHT

Cathleen Nesbitt, now appearing as "The Daughter of Revealment" in "Hush!" at the Little Theater, made her first appearance in this country with the Abbey Theater Irish Players some few seasons ago. Miss Nesbitt says that her favorite role in the repertoire of the Irish Players was the heroine in Synge's play, "The Well of the Saints," although she liked "Deirdre" almost equally well. In this last play she wore a wonderful costume, the original design of which adorns the wall of her dressing-room at the Little Theater. Versatility is such a rare trait nowadays with the younger generation of actresses that Miss Nesbitt's wide range of parts seems worth noting. She has run a gamut of dramatic expression from Perdita in "The Winter's Tale" to the sweet little spinster in "Quality Street," and the transition from "Justice" to "Hush!" is a surprising achievement.

—

Sir Herbert Tree, according to a recent newspaper interview, has three ambitions to be realized in this country. He wants to own or control a theater in New York; he wants to make a first production here of a new classical historical tragedy, or drama, and he wants to win a name for himself in America as a writer of prose fiction.

—

Lillian Greuze, who plays a leading role in "Le Poilu" at the Garrick, arrived last week in New York from France on the Espagne. Miss Greuze spent last season with the Theater Francaise company, playing in "Mlle. Josette Na Femme" and "Petite Peste." For a time she appeared in some of the Pathe Freres film productions. She is a former protege of Sarah Bernhardt, having started in the star's company at the age of fifteen.

—

Mrs. Fiske will enjoy but a brief rest during the Summer of 1917, for Madison Corey and Joseph Riter, under whose management she appears, and in answer to appeals from not only the Western theatrical managers but from innumerable newspaper editors and civic notables, have mapped out a lengthy Pacific Coast tour throughout the first half of the season of 1917-1918. This will be the first visit of Mrs. Fiske to the Western cities in many seasons and she will undoubtedly receive enthusiastic welcome from those who recall her inimitable "Becky Sharp" and "Mrs. Bumpstead-Leigh."

Otto Sarony, N. Y.

DAVID WARFIELD, AS ANTON VON BARWIG.
The Return of "The Music Master" is Being Welcomed at the Knickerbocker.

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WARNING PLAYHOUSE PATRONS

OVER the box-office window of a New York theater is a printed notice requesting patrons of the house to notify the manager of any discourtesy by any employe of the house.

You can't tell a man from the clothes he wears, but ordinary, every-day courtesy—the garden variety, as they say out in Indiana—is innate. Rags nor hunger can hide the instinct of good breeding of better days. Hence the saying which blew in from Ararat, "You can't make a silk purse out of a sow's ear."

There has never been any satisfactory definition as to what constitutes a gentleman, although there have been endless discussions on the question, but if we remember the common verdict, it was that if the man was lacking in courtesy he was counted out.

Why should a manager of any business who relies upon the good will of the public for his success be mistaken as to the first principles which should govern him in the employment of his help—courtesy? Of course, mistakes are made every time the clock knocks off a second, and a hypocrite may hide his blemishes in securing a job. But such blemishes come off on first contact, and that is the time for the manager to use his authority and point the way out. If the manager has sufficient insight he will not employ any but courteous help, and if the employe is possessed of that grace there will be no occasion to warn him to be a gentleman, and the patrons of the house will not have to enter under the suspicion that somebody connected with the business will affront them.

If there is any reason for posting such a notice as that mentioned, it is based upon the knowledge of the manager that a man clothed with a little brief authority never fails to make an ass of himself.

PANTOMIME AS A SAVING GRACE

WILL there be a revival of pantomime on the New York stage? Nothing in the kingdom of drama has received more write-ups than "Pierrot the Prodigal" which Winthrop Ames has put on at the Booth Theater. Critics, special writers and correspondents have been prolific in praise of the artistry of the production and the work particularly of Miss Patterson. M. Clerget, the elder Pierrot, in an interview believes that pantomime is "the artistic salvation of New York"—meaning, we assume, the artistic saving grace of the drama. M. Clerget may be pardoned for his colorful view. It may be doubted, however, whether the hope of the drama depends upon the class of amusement now running at the Booth. The fact that New York has extended the cordial hand to Mr. Ames's Pierrot is no evidence that this is what New York has been pining for. New York will enfold any novelty that comes to town. Pantomime is not a novelty, but a rarety in the Metropolis.

Following in the phosphorescent wake of the elder Pierrot, comes Mme. Pilar Morin, an exponent of the "silent drama," as she labels pantomime. She is persuaded that she herself will be the next Pierrot here, say about next month. To her, pantomime is "the foundation of all the dramatic arts." She believes "that in the American mind pantomime formerly was always associated with flour-faced clowns, the tanbark ring at the circus and the slapstick."

If so, America got the idea from Great Britain where, in the early stages of pantomime it was produced on Boxing Night, the night before Christmas, when it was preceded by a prologue usually written by men of letters or acknowledged critics. The prologue was the paramount part of the entertainment. And some of these prologues appealed more to the lower class than to the highbrows. Primarily, pantomime was a children's festival.

The lamented George Fox may not have been the first pantomimist in this country, but he gave us our first conception of real pantomime. His "Humpty Dumpty" was a variant from the Prodigal which Mr. Ames has brought over. We do not believe, though, that anybody in George Fox's time ever thought that what he gave us was the salvation of dramatic art.

Mme. Pilar Morin is not far wrong in saying that in artistic pantomime it is harder to play silent drama than speaking drama, and that by gesture it is possible to suggest even more subtle and delicate shades of feeling and of meaning than even by words. But the gestures must be by one who feels and understands, just as the actor who speaks his lines must feel what he is endeavoring to portray. We can take more of the sort that Mr. Ames is giving us, but many there be who will adhere to the belief that the hope of the drama is the school of Booth and those of his time, who assisted in giving drama the altitude which it reached in Booth's day.

HEARD ON THE RIALTO

Kilbourn Gordon, who spends his days writing publicity for Frank Powell, visited a theater one evening last week accompanied by his wife. Now Mrs. Gordon was frank to admit that she didn't think much of the play, whereupon Mr. Gordon observed, "It's a poor sport that looks a gift ticket in the punch." For the name of the play that inspired this charitable remark, apply to Mr. Gordon.

It is already evident that New York managers are determined not to be cheated out of their New Year's Eve crowds just because the day happens to be Sunday. A movement is underway to persuade the Mayor to grant a special dispensation under which plays may be presented on the last Sunday of the old year, and even if this comes to naught at least one concern is prepared to meet the emergency with a performance starting at 12.01 on the morning of Jan. 1. "Fair and Warmer" is the attraction and Selwyn and Company are the managers.

We attended the premiere of "Le Poilu," a musical romance of the War, at the Garrick Theater and witnessed what has been described as "one of the greatest outbursts of enthusiasm ever recorded in an American playhouse." It came at the close of the first act upon the singing by Mme. Jeanne Maubourg of a lively number, entitled "Patriotique," which to live fully up to its name, contained a strain or two of the "Marseillaise." The audience, composed mostly of French people, rose en masse in tribute to the fine spirit of the song and shouted.

Then we looked at our program and we read the name of its composer. M. Jacquet? No, it was—Herr Sigmund Romberg.

As if to show the omniscient Mr. Shaw that his fears in regard to dividing attention with American politics are groundless, New York producers announce so far five premieres for Oct. 23 and 24—fourteen days before election.

In the list are "Come Out of the Kitchen," to be produced by Henry Miller at the Cohan; "Pendennis," in which John Drew will appear at the Criterion, under the direction of John D. Williams; the new Winter Garden production, "The Show of Wonders"; "Object—Matrimony" at the Cohan and Harris Theater; Oliver Morosco's musical play, "So Long Letty," scheduled for the Shubert and "Goodness Gracious, Annabel," Clare Kummer's comedy to be presented by Arthur Hopkins at the Republic.

"For the time being that master craftsman (David Belasco) put aside his fancy for gorgeous trappings and pageantry and lent himself to the task of creating pictures of every day life in New York."

Just a few days more than twelve years ago that paragraph was written in a review of the first New York production of "The Music Master." The critic of 1904 appeared more than a little impressed by a realism in environment that now would be accepted as a matter of coarse. He did not know how completely "the master craftsman" had put aside his fancy for gorgeous trappings and pageantry, nor how strongly his influence would be felt by lesser master craftsmen.

Also, it is odd to recall that only twelve years ago, David Warfield—now almost a tradition—was recognized for the first time as a really consequential actor and that in the intervening years he has done nothing to equal his music master.

There was much more than friendly sentiment in the attitude of the audience on the opening night of the revival at the Knickerbocker. To be sure, Mr. Warfield was applauded very generously on his first appearance, as were the five members of the original cast; but more significant in indicating the permanent appeal of Charles Klein's wholesome play were the laughs and tears consequent upon its unfolding.

And how little things may count out of all proportion to their importance. Eating spaghetti fluently, so to speak, is an art to be envied. W. G. Ricciardi, who played Fico in the original production, had mastered it to perfection, whereas Auguste Aramini, his successor, is less proficient. Many in the audience, with memories ten years long, noticed the difference and regarded Mr. Aramini as a deficient Italian in consequence.

THE ORIGIN OF PRESS AGENTRY

How "Boosting and Booming" Were Made a Fine Art and the Dramatic Critic Came Into Being

BY W. J. LAWRENCE

Among notable pioneers in the theatrical world the primeval press agent holds a distinguished position. In the England of the early eighteenth century, whence most of our playhouse routine in colonial days was derived, he not only preceded but largely inspired the professional dramatic critic. Sheer necessity called him into being.

It is vital to recall that in the early London newspaper offices what is now known as "the staff" had practically no existence. Journals were largely maintained by outside eleemosynary contributions, the only permanent official worth speaking about being the editor. Rendered acute by rivalry and hard put to to arouse public interest in their new productions, the managers of Drury Lane and Covent Garden conceived the idea of hiring impecunious literary hacks to supply the papers free, with appetizing puffs and persiflage about the theaters.

Boosting and booming were quickly elevated into a fine art. The most pretentious efforts of the professional puffer generally took the form of an ostensibly disinterested eulogium of some particular performance. The writer posed as an enthusiastic playgoer, and, as often as not, signed himself "Philo Theatricus." Nor was it all treacle that was ladled out; occasionally a trivial fault would be pointed out with the view of disarming suspicion and giving rationality to the whole. So well, indeed, was the work done that the searcher for theatricala in old newspaper files is apt to be deceived into believing that these laudatory tributes were as spontaneous and whole-souled as they purported to be.

I can well remember how I myself was rudely disillusioned on the subject. It all came through a thick-headed manager stupidly over-reaching himself. He nullified the efficacy of a long and excellently written puff by inserting it in three successive issues of the one biweekly journal, a fact which clearly demonstrated that inspired notices of this order were sometimes viewed by newspaper proprietors as ordinary advertisements.

They who desire to learn of the methods of the puffer in the last quarter of the eighteenth century have only to turn to Sheridan's play of "The Critic," which dates from 1779, for a full and amusing demonstration. Before long the advance agent materialized, but the circumstances of the time did not admit of a rapid multiplication of the species. In 1753 Peg Woffington, after an agreeable year or two's sojourn at the Smock Alley Theater in Dublin, hankered after a renewal of her old London triumphs. So she sent Paul Hiffernan, playwright and literary hack, across the Channel to spy out the land and sing her praises in the coffee-houses hard by the Thames. Paul did his work so discreetly and well that before long Peg was in enjoyment of her old position at Covent Garden.

Precisely in what way the press agent inspired the budding dramatic critic is an interesting point. He succeeded so well in deluding the general reader into the belief that his lucubrations were the work of a disinterested spectator that other folk began to emulate his example and to send in to the editor genuine specimens of dramatic criticism. These were differentiated from the puffery of the press agent by the unmitigated ferocity with which bad acting was assailed. So well was the work done by these conscientious amateurs that professional dramatic criticism was slow in evolving. It cannot be said to have gained any material foothold until the closing years of the eighteenth century.

Editors troubled themselves so little about the good faith of their amateur contributors that Garrick is confidently said to have written for long his own notices. Tom Ryder, the versatile actor-manager of old Smock Alley in Dublin, went one better than little Davy and started a theatrical newspaper to puff his own wares and belittle his rivals.

In America there was a curious reversal of the order of things, the dramatic critic developing before the press agent. By a stroke of luck the circumstances under which the principle of press agency was established in New York have been fully preserved for us. Joe Cowell tells us all about the matter in the second part of his "Thirty Years Passed Among the Players," an interesting budget of recollections published in 1844.

We learn that after the burning down of the Bowery Theater in 1828 Gilfert, the manager, rebuilt the house in sixty days and introduced many improvements. "A very capable man, by the name of Harby, was employed, at a handsome salary, to 'write up' the merits of the theater, and such members of the company as the interest of the management desired to be advanced. This, being the first introduction of the system of forestalling, or, rather, directing public opinion, had a powerful effect; and the avidity with which a large class of persons in all countries swallow and implicitly believe what they read in a newspaper is truly and quaintly enough described by Mopsa in 'The Winter's Tale,' 'I love a ballad in print a' life, for they, we are sure, they are true.'"

"LE POILU," A WAR-TIME OFFERING

Musical Operatic Comedy in Two Acts; Lyrics and Book by Maurice Hennequin and Pierre Veber, music by H. M. Jacquet. Produced by Lucien L. Bonheur and the Shuberts at the Garrick Theater, Oct. 9.

Suzanne Letillay	Madeleine D'Espinoy
Madame Letillay	Jeanne Maubourg
Madame Magloire	Anna Guichard
Madame De Lussan	Marthe Beaulieu
Miss Jenkins	Marguerite Deschamps
American Dancer	Lucille Kent
Francoise	Alice Marin
Robert Valdier	Andre Bellon
Col. De Montbissac	Pierre Mindalet
Justin	Emile Detramont
Fridunel	Gerard Viterbo
Lieut. Andrew Black	Andrew Gearr

Last year the Garrick was the home of burlesque so racy that it evoked the wrath of the authorities. This year—but the censor probably does not speak French fluently and there is a convention that a Parisian farce may indulge in a certain latitude not permitted to home products. At any rate the soldiers on leave must have roared at some of the lines. Glibly we say that all the world loves a lover, but only in France does everybody hasten to show it.

From the moment "le poilu" (clean shaven, by the way), Valdier, falls in love with his marraine because of their letters and she with her filleul, for the same reason, everybody concerned from grandmere to the colonel is interested, enthusiastic and encouraging. The ending is Gallic: when Suzanne goes to the front in disguise after she has been married by proxy to Valdier, she becomes in turn the object of frank admiration from the colonel's orderly and the colonel himself before she is discovered as Valdier's wife. On this the colonel orders Valdier to be locked up for a whole day—and Suzanne to be locked up with him.

This bit of gay and amorous nonsense, written quite obviously for trench-weary soldiers, was originally decorated with a few pretty sentimental tunes by M. Jacquet. The producers here have added several incidental songs by S. Romberg of Winter Garden fame, including a "chanson patriotique" which when sung by the clear-voiced and charming grandmere, Jeanne Maubourg, wrapped in the tricolor, brought the audience to its feet at the end of the first act. In the second act there are American aviators, a good deal of injected "hands-across-the-sea" sentiment, and finally frank vaudeville interpolations. Belle Ashlyn, who spoke her French lines with studied vivacity, was the chief entertainer.

Why the play should have ended with a cabaret Hawaiian dance and song when, after the derisive howls that greeted her amusing imitation of a knock-kneed, anaemic Crown Prince, it was obvious that all the audience desired was a chance to applaud patriotic sentiments, is a mystery. At any rate this mixture is an odd experiment. Yet it does seem that the people who can understand French, and who therefore will be the mainstay of the audiences at "Le Poilu," would be quite contented with an exact replica of the original piece They do not need to be reminded at the last minute that there are forty-seven different kinds of "trotteries" around the corner up Broadway. "Le Poilu" is a war-time farce with music, and its business is to give its hearers a chance to be thrilled—and partisan.

White, N. Y.

VIRGINIA HAMMOND AND GLADYS HANSON,
Posed for Characters in Yale Pageant.

EIGHT THOUSAND IN YALE PAGEANT

All in Readiness for Mammoth Spectacle in University Bowl —Professionals Assist College Students

After preparation that has taken six months, the Yale Pageant will be given in the Bowl at the University on Oct. 21. Over eight thousand performers appear in the spectacle. Francis H. Markoe has directed the acting in the pageant, while the music has been arranged and composed by David Stanley Smith. Costumes ranging from the fifteenth century through the Puritan era and down to the hoops and crinolines will be displayed in different parts of the production.

There are 2,500 school children and 1,500 college students in this outdoor show. The other performers include representatives of the Colonial Dames, the Daughters of the American Revolution, the Equal Franchise League, the Anti-Franchise League and several others.

There are four episodes and three interludes in the Yale Pageant. The first incident shown is the marriage of Margaret ap Ienkyn, great grandmother of Elihu Yale. Then follows the Colonial Period with the founding of New Haven and Yale College. There is a Revolutionary episode with pictures of the British invasion of New Haven in 1779, the martyrdom of Nathan Hale and President Washington's visit to Yale in 1789.

After showing an allegory of war and peace and various views of the nineteenth and twentieth centuries, the pageant ends with the presentation of Yale as the mother of colleges and men surrounded by those she has made great and who in turn have made her great.

Francis H. Markoe, Master of the Pageant, directs the whole performance from the little observatory on the edge of the bowl by means of electric light, telephone, written and spoken word.

TEST AGENCY LAW

Vaudeville Actor Brings Suit Against Harry J. Fitzgerald, Claiming Excessive Fees

James Oliver, owner and manager of "The Six Tumbling Demons," a vaudeville act, has brought action against Harry J. Fitzgerald, a booking agent for the United Booking Offices, alleging that he is operating an agency without a license and charging excessive fees. The case was called for trial on Oct. 16 in the Magistrate's Court, Fifty-fourth Street, but was adjourned upon the request of Fitzgerald until Oct. 23. Oliver is represented by James A. Timony.

Oliver claims that he was charged 10 per cent. of his salary by Fitzgerald, and that half of the amount paid went to the United Booking Offices, while the other half was kept by Fitzgerald. In addition to this he claims that Fitzgerald charged him $7.50 a week as commission, for which he has received acknowledgments. The plaintiff asserts that in his case there is a gross violation of the agency law, which states that 5 per cent. shall be charged, whereas he was compelled to pay in all 12½ per cent.

This is the first case that puts the new agency law to a test. Following the State Legislature's recent passage of an amendment to the law, designed to legalize the split commission for vaudeville agents, it was announced that vaudeville acts intended to make agents live up to the letter of the law.

Prediction is made in some quarters that should Oliver prove successful in his action, it will eventually mean the passing of certain booking offices, since a charge of 5 per cent. is not deemed sufficient by them.

JOHN DREW NEXT WEEK

Season in "Major Pendennis" at the Criterion Under Management of John D. Williams

"Major Pendennis," the comedy adapted from Thackeray's novel by Langdon Mitchell, will be presented at the Criterion Theater Oct. 24. John Drew appears in the title role. Others in the cast are: Brandon Tynan as the major's nephew; Helen Mackellar as Laura Bell, and Lester Lonergan as Captain Costigan. The play was first produced at Atlantic City, Oct. 13.

"Major Pendennis" is Mitchell's second dramatization of a Thackeray novel, his first being that of "Vanity Fair" with the title of "Becky Sharp," for Mrs. Fiske. John D. Williams is producing the play. B. Iden Payne, the stage director for "Justice," is staging it, whereas Caroline Dudley designed the costumes.

George Arliss will end his engagement at the Criterion in "Paganini" on Oct. 21. The next Arliss production will be "The Professor's Love Story." His supporting cast will include Margery Maude, Molly Pearson, Mrs. Arliss, Keith Wakeman, Grant Stewart, Arthur Eldred, and Edgar Kent.

MANTELL ON STAGE AGAIN

Robert B. Mantell is to appear again in Shakespearean repertory during the present season, and he will make an extended tour of the larger cities under direction of William A. Brady. His tour, to be made up largely of week's engagements, will begin at the Princess Theater in Montreal on Nov. 6. It is probable that he will come into New York City late in the Spring.

Mr. Mantell starts rehearsals to-day at his home, Grucewood, in Atlantic Highlands. Genevieve Hamper, as usual, is to play his leading woman's parts. His company includes: Fritz Leiber, John Burke, Frank Petera, Guy Lindsley, Albert L. Barrett, George Keefer, Andrew Byrne, Eleanor Brent, Genevieve Reynolds, Lila Bell Frost and Virginia Bronson.

IRENE FRANKLIN REHEARSING

Having abandoned vaudeville, for the time being at least, Irene Franklin is busy rehearsing "The Melting of Molly," a play adapted from a story by Maria Thompson Davies, to be produced by Frederic McKay.

CATHOLIC ACTORS' GUILD NEWS

The Catholic Actors' Guild of America will hold its annual retreat for the benefit of the members late in October. Upon the unanimous consent of the members at the last meeting on Sept. 26, it was decided to organize a branch of the St. Vincent de Paul Society, to look after the sick and needy actors. Father John Talbot Smith reported that special prayer books for the actor will soon be published and distributed amongst the members of the Guild, and that a solemn requiem mass will be celebrated for the deceased members of the Guild some time next month.

The Guild held a "social day" last Tuesday afternoon at the Hotel Astor. Jere J. Cohan, president of the society, presided.

The Guild will open its new offices this week at Room 424, Longacre Building, Broadway and Forty-second Street, New York city, with James A. Timony in charge. Catholic actors of both sexes are eligible for membership.

MALEY—REEVES-SMITH

Denman Maley and Olive Reeves-Smith, who are members of the "Very Good Eddie" company at the Wilbur Theater, Boston, were married at St. Stephen's Church there Oct. 10. Miss Smith is a daughter of H. Reeves-Smith, the English actor.

White, N. Y.

MOVING INTO THE BELASCO THEATER.
Frank Craven and Beverly West in "Seven Chances."

PRODUCTIONS ON THE WAY

Oliver Morosco's big company, which is presenting the farce with music, "So Long Letty," began an engagement of two weeks in Boston last week. The play is scheduled for New York presentation on the 23d of this month.

"Who Is He?" the new detective comedy by Horace Vachell, will be brought to New York late in October with a cast which has several well-known names. Harry Ashford will have a new opportunity to distinguish himself in a comedy role, and Beryl Mercer, who played in "A Lady's Name," will also have a good part.

A new modern English drama by John Hunter Booth was placed in rehearsal last week by Richard Walton Tully. Guy Bates Post will be starred in the piece, and in his supporting company will be, among others, Thais Lawton and Louis Calvert.

Cyril Maude will present a drama, entitled "The Baskers," at the Empire Theater, Oct. 30. "Jeff," the comedy written from Stephen Leacock's "Sunshine Sketches," was originally intended for Maude's opening at the Empire, but has been withdrawn after a trial on tour.

"Tangled Lives," a drama, will be produced by Butler Davenport at the Bramhall Playhouse the latter part of this month. Half of the first month's profits will be donated for use by the District Attorney against the white slave traffic.

Ruth Chatterton will appear under the direction of Henry Miller at Cohan's Theater, Oct. 23, in a comedy, entitled "Come Out of the Kitchen," by A. E. Thomas. This new play succeeds the engagement of "Seven Chances."

Lee Kugel will present Emma Dunn in "Old Lady Thirty-one," a dramatization by Rachel Crothers, of the novel of the same name by the late Louise Forshund, at the Thirty-ninth Street Theater, Oct. 30. The cast includes Reginald Barlow, Vivian Ogden, Marie Carroll, Maud Sinclair, John B. Maher, and others.

"BACKFIRE" STILL WITH US

Lyceum is Selected as New Home for Work of Baltimore Publisher

Stuart Olivia, president of the Baltimore News Publishing Company, is determined to keep "Backfire" on the list of current Broadway attractions for many weeks to come. Not satisfied with having arranged for a six weeks' engagement at the Thirty-ninth Street Theater, regardless of the condition of business, the confident author is perfecting an arrangement whereby "Backfire" will move to the Lyceum on Oct. 30, with the understanding that it remain there for ten weeks. The Stuart Fox whose name appears on the program as author is in reality Mr. Olivia.

PLAYS TO CLOSE

"His Bridal Night" at the Republic, "The Boomerang" at the Belasco, "The Passing Show of 1916" at the Winter Garden, "The Intruder" at the Cohan and Harris, "The Girl from Brazil" at the Shubert, and "Paganini" at the Criterion will close on Oct. 21. The following Saturday Otis Skinner will give his last performance in "Mr. Antonio" at the Lyceum and Margaret Anglin will close in "Caroline" at the Empire.

NAZIMOVA IN REPERTOIRE

(*Continued from page 3*)

since she has appeared in New York in any of the characters with which her name is so intimately associated. The scheme of the season will permit a revival of such productions as "A Doll's House," "The Master Builder," "Hedda Gabler," and others.

The theater of Russia, which has been a contributor of such rich entertainment as the Ballet Russe and the plays of Tolstoy, will be represented in Nazimova's season by performances of a Russian melodrama which for nineteen years has been a staple work of art in the various theaters of the Tsar's country. In the days prior to the success won as an English-speaking actress, Nazimova frequently appeared in this play in Russia.

For the rest, it is the star's intention to present for the first time here a play by Dr. Arthur Schnitzler, and to revive favorites of the Italian stage. Plays by Tchekoff and a revival of Nazimova's last season's great vaudeville success, "War Brides," are also included in the prospectus.

Nazimova announces that the business management of her season is being undertaken by Charles Bryant and Walter F. Wanger.

NEW MUSICAL PLAY

"Strike the Lyre," by Thomas Sydney, Harry B. Smith and Jerome Kern

A new musical play, entitled "Strike the Lyre," with book by Thomas Sydney, lyrics by Harry B. Smith, and music by Jerome Kern, is to be produced shortly by the Shuberts.

Thomas Sydney, it is said, is the pseudonym of Sydney Smith and Luke Thomas, sons, respectively, of Harry B. Smith, the librettist, and Augustus Thomas, the playwright. It is the first work of young Smith and Thomas, who are at present on the Mexican border as members of Squadron A.

"Strike the Lyre" contains a long list of principals, but, like "The Only Girl" and "Nobody Home," it will have no chorus. Among those engaged are Reine Davies, Peggy Wood, Vivian Wessell, Lois Meredith, Louise Mink, Leone Morgan, Helen Clarke, Adele La Pierre, Thurston Hall, Bert Leslie, Frank Sylvester, Percy Ames, Scott Welsh, Richard Tabor, Quentin Tod, and Clifton Webb. The piece is being staged by John E. Nash.

MANY PLAYS BUT SLIM AUDIENCES

(*Continued from page 3*)

ing a visit to New York to study the cut-rate ticket situation while in the metropolis.

"When on Broadway," he writes, "look over the cut-rate ticket stock. It may save you money. The theater is becoming so commercialized that one must study the conditions of the drama from day to day just the same as one would the stock market. Some day the ticker will carry the quotations from the drama stock exchange, and we will be able to consult the tape before starting out in the evening for the theater. On glancing at the latest market reports we will find that seats for the 'Giddy, Giggling Girls' are quoted at $2.25, a sharp advance over the closing price of the day before. The rattling farce 'Who in the World Told You?' which closed at $1.10 on Thursday, is now back at par, owing to several gushing criticisms in the morning papers. 'I'll Hit You on the Nose,' another lively comedy, has fallen to $1, while Shakespeare's 'Hamlet' is quoted at 47½ cents, with a downward tendency. 'The Folks Will Be out this Evening' is fluctuating badly. At four o'clock it was quoted at $1.57, but a frantic attempt to unload several hundred seats caused the price to fall to 75 cents.

"Dramatic art has made great progress on Broadway, but they should institute a theater ticket stock exchange and install tickers all over town, and then we could follow the fluctuations on the market."

MME. BERNHARDT ARRIVES

Actress Begins Tour of America with a Repertoire of Her Best Known Plays

Madame Sarah Bernhardt arrived in New York, Oct. 10 on the liner *Espagne*, and went directly to Montreal, where she gave her first performance Oct. 11. Of the six months that she will spend on this side of the water, six weeks will be devoted to New York. It seemed to be the general opinion that the great tragedienne was looking as well as she did before the accident that deprived her of a leg nearly a year and a half ago.

For her New York engagement, Madame Bernhardt will give sketches and scenes from her repertoire, including "La Mort de Cleopatre," "Jeanne d'Arc," "L'Aiglon," "La Vitraille," "La Dame aux Camelias," "Ane d'Elles," and "Adrienne Lecouvreur." Her most novel appearance will be in the role of Shylock in "Le Marchand de Venise."

A great throng met Madame Bernhardt at the landing of the *Espagne*. There was difficulty in making a way for the actress, who had to be carried to the elevator, which descended to the street. She wore a sable gown covered with a leopard skin pelisse trimmed with sable. She was escorted to the Majestic Hotel by her manager, W. F. Connor, and installed in the Louis XVI. suite in an invalid's chair.

She was surrounded by eager worshippers, and was voluble in her conversation, not showing any signs of fatigue, in spite of her seventy-two years. She seemed in high spirits over the many floral tributes around the rooms and the ardent welcome she was receiving.

Madame Bernhardt said that before she left Paris she had promised Premier Briand not to appear in any play that would be likely to arouse partisan feeling. When asked about the submarine that threatened her ship, she said: "My star is still in the ascendant, and while it is high in the heaven, I have nothing to fear. I feel young and take joy in living, for my spirit is young and will never die."

Because of her promise to Premier Briand, Madame Bernhardt said that she would not be able to play Rostand's anti-German piece, "Les Cathedrals," which has aroused such enthusiasm in France.

TO REVIVE "THE RIVALS"

Following the run of "Nothing but the Truth," H. H. Frazee contemplates assembling an all-star cast for a special production of "The Rivals," with William Collier in the role of Bob Acres. Mr. Frazee is planning to produce this Sheridan comedy in the Longacre Theater next Spring, but for one or two weeks only, with engagements of one week each to follow in Boston, Philadelphia and Chicago and one or two nights each in other cities. While no attempt will be made to play "The Rivals" before next Spring, preparations for its production will begin as soon as Mr. Collier has completed his work of directing the rehearsals of "Business Before Pleasure," the new farce by Mr. and Mrs. George Randolph Chester.

PRODUCED HERE FIRST

The cable tells us that "Chitra," by Sir Rabindranath Tagore, had its "first performance" in Berlin last week. As a matter of fact, this play was produced in the United States two years ago by B. Iden Payne, with Mona Limerick in the title role.

A new theatrical firm is being organized to exploit the "Katzenjammer Kids" as a musical comedy. The members are announced as Frank A. P. Gazzolo, George M. Getts, and Edwin C. Clifford, all of Chicago. Several companies will be organized to produce the piece.

PAUL HARVEY,
A Newcomer on Broadway, who is making a big hit as Tom Carey in "Upstairs and Down" at the Cort Theater. Mr. Harvey is from the West and under Oliver Morosco's management.

"FLORA BELLA," STILL AT THE CASINO. *White, N. Y.*
Left to Right: Charles Purcell, Lina Abarbanell, and Lawrence Grossmith.

NEW PLAYS FOR CIRCUIT

International Management Withdraws a Number of Productions and Substitutes Others

Apparently realizing that the first selection of plays was not of the best, the managers of the International Circuit, whose record up to date was reported in last week's MIRROR, have made a number of changes in the list of attractions, without, however, getting away from a predominantly melodramatic tone.

Plays tried and found wanting are: "The Devil's Harvest," "Her Naked Self," "Madame Spy," "The Path of Folly," "Shameen Dhu," and "Somewhere in France." To replace these productions the management has selected "How Hearts are Broken," "Little Lost Sister," "The Penalty of Sin," and "Major Meg." It is also announced that "In Walked Jimmy" and "Mrs. Murphy's Husband," which were withdrawn a few weeks ago, will be returned to the circuit.

HERE FROM AUSTRALIA

Edward Joseph Tait Is Looking for Plays and Players—Present Conditions Good

Edward Joseph Tait, a member of the theatrical firm of J. and N. Tait, of Melbourne and Sydney, Australia, called at THE MIRROR office last week. Mr. Tait has made two trips to this country from Australia during the past year. The first time he took back with him the rights to produce "Very Good Eddie." This time he is after more plays and also artists.

Mr. Tait has had a long career in the theatrical business. He was formerly general manager for J. C. Williamson, Ltd., and, altogether, was connected with that company for seventeen years. He was enthusiastic over the theatrical situation in Australia.

"Yes, our theaters are doing well," he said. "In fact, the war has not hurt our business at all. The soldiers are well paid. They get $1.50 a day above all expenses, and when they are not drilling they like to go to the theaters and see good plays. 'Peg o' My Heart' made an Australian record run for us at our Palace Theater, Sydney. It was shown there 112 nights, and has just finished a run of nine weeks at the King's Theater."

Mr. Tait was asked about his methods of securing attractions from this country. He explained that he secured the manuscripts of plays and then engaged a few of the original cast or competent leading people in the United States, and recruited the rest of the company from the abundant supply in the island.

Starting from Sydney on Feb. 17 of this year, Mr. Tait came to San Francisco. He visited the leading theaters there and in other cities West and East. The change from the mild climate of Australia to the rigors of Boston, Mass., brought on an attack of influenza. Mr. Tait returned to Australia, arriving there June 2. Aug. 23 saw him start out again for the States. He arrived in San Francisco on Sept. 11. Since then he said he had been seeing nearly an average of two plays a day.

"THE TRIUMPH OF TRUTH"

A decided novelty in the way of a theatrical production was given on October 4 at Battle Creek, Michigan. It was called "The Triumph of Truth" and was described as a morality masque. It was patterned after the old English morality plays which have been such a popular source of ideas in recent years. The characters were all abstract qualities, such as Sloth, Discontent, Health, War, and the like. Except for the prologue and epilogue, the whole was pantomime. As it was given in connection with the Golden Jubilee celebration of the Battle Creek Sanitarium, the plot portrayed the victory of right living over disease and ignorance. Much of the action was in dances. Over 300 people took part in it, of whom nearly one-third were in the various ballets. In the tent in which the performance was given, there were 3,100 seats, but so many people were turned away the first night that a repetition of the play was necessary.

FRANCES STARR OPENING

"Little Lady in Blue" is Presented at the Belasco Theater, Washington

Frances Starr and her company opened in "Little Lady in Blue," a new comedy by Horace Hodges and T. Wigney Percyval, the authors of "Grumpy," at the Belasco Theater, Washington, Oct. 16. David Belasco, under whose personal direction the play has been staged, accompanied Miss Starr and her company by special train to be present at the opening performance.

Miss Starr's latest role is one of comedy, being a distinct variation from the more emotional and highly dramatic roles that she has been playing for several seasons. Her supporting company includes Jerome Patrick, George Giddens, Horace Braham, Charles Garry, Carl Sauerman, Albert J. Andrews, Frederick Graham, Adrian H. Rosley, Roland Rushton, Lucy Beaumont, Eleanor Pendleton, and others. Miss Starr will go on a tour of the principal cities of the East and Middle West before coming to New York, probably around the Christmas holidays.

"THE RIGHT LITTLE GIRL"

With the cast completed rehearsals are now under way for "The Right Little Girl," the new romantic comedy written by Mrs. Charles A. Doremus and Leonidas Westervelt in collaboration with Fanny Fields, which will be presented under the direction of Messrs. W. H. Currie and T. Daniel Frawley. "The Right Little Girl" will be seen on tour for three weeks before making its metropolitan debut and will be given its first presentation on any stage at the Welting Opera House, Syracuse, N. Y., Nov. 6, where it will remain for three days playing the last three days of the week at Harmanus Bleecker Hall, Albany, N. Y.

The company, which is being rehearsed by Mr. Frawley, comprises June Keith, Walter Howes, Walter Gibbs, George S. Natanson, John Wessell, Charles Chappelle, P. O'Malley Jennings, Harry Scarborough, Carrington North, Josephine Bernard, Louise Farnum, Edna Dorman, May Montague, Madeline Marshall, and Mary Seward.

DIXEY IN "TREASURE ISLAND"

When Charles Hopkins resumes "Treasure Island" at the Punch and Judy Theater, October 21, the public will have a welcome surprise in seeing the part of Long John Silver played by no less an artist than Henry E. Dixey. Many of the original cast remain associated with Mr. and Mrs. Hopkins. They are Tim Murphy, David Glassford, Edmund Gurney, Oswald Yorke, Percy Waram, Charles Macdonald, Herbert Ashton, John Rodgers, Lynn Starling, Marshall Birmingham, Alice Belmore, Agnes Kemble, and others.

GERMAN PLAYS IN N. Y.

Madame Alexandra Viarda, a distinguished Polish actress, has returned to New York from Lake George, where she has been studying the part of Prince Demetrius in Schiller's "Demetrius." She is now making arrangements for the first production of the play in a Broadway theater.

Madame Viarda has reopened her International Dramatic School at her apartments in the Belnord, Eighty-sixth Street and Broadway. Many women prominent in society are co-operating with the actress in making the organization formed for the erection of a monument to the memory of the great German poets a success. As previously announced in THE MIRROR, the committee in charge intends to raise funds by presenting several of Goethe's and Schiller's plays.

"JUST A WOMAN" AT THE STANDARD

At the Standard Theater, Eugene Walter's gripping drama, "Just a Woman," is being played this week. The cast includes Mabel Brownell, Ernest Anderson, Stuart Fox, Marjorie Burt, Margaret McWade, David Howell Lindley, and John Ward.

"COLD FEET," FARCE COMEDY

Something On "The Two Dromios" Idea has its First Trial in Seattle

SEATTLE, WASH. (*Special*).—"Cold Feet," a farce comedy by Harry Segall, was played for the first time on any stage by the Wilkes Players, at the Orpheum, October 1. It is described as a sort of modern "The Two Dromios."

Marguerite McNulty plays Grace, the maid, and is sprightly and winning in the part. Dora E. Sullivan is Marie, the daughter. With a little more freedom she will make something out of a character that the author might have done a whole lot with. He has given his talents to the crook, played by John Sheehan, and the chum, played by George Rand. These two, disguised as parsons, are mistaken continually by everybody in the play, and when they finally meet the audience finds it very funny indeed.

Norman R. Fousier plays Howard Stuyvesant, in whose home on Riverside Drive the action takes place. Verne Layton plays Kenneth Goulding, the lover, who gets "cold feet" on the eve of his wedding; John Nickerson is the genuine minister; William C. Walsh does Grimes, the butler, also a crook, and Harold Burdick is Blake, a detective. Tom Wilkes can congratulate himself on his productions so far, "An Honest Thief" proving a winner for him, and this second venture promising a week of clean fun. It pleased the audiences at both performances.

HOPWOOD PLAY OPENS

DETROIT (*Special*).—"Our Little Wife," a farcical comedy by Avery Hopwood, had its initial production in the Detroit Opera House Monday night, Oct. 9. Nobody who saw the representation of Mr. Hopwood's play is likely to deny that the real honors of stardom belong to Walter Jones, who as "Bobo" Brown, the amiable monkey employed by his friend Herbert Warren to pull his damaged domestic chestnuts out of the fire, assumed a large part of the responsibility laid upon the players, and does more than any of his associates to carry the performance to its triumphant conclusion. In the cast are Miss Illington, C. Aubrey Smith, Effingham Pinto, Robert Fischer, Gwendolin Piers, Charles Hampden, Rae Selwyn, Thomas F. O'Malley, and M. S. Watson.

Of the play one critic says it is not an important contribution to stage literature, but admits that it is "an immediate success, decisive and unqualified."

THEATER IN BRONXVILLE

Bronxville, the artists' colony, as the suburb is sometimes called, is now the proud possessor of a theater. It opened Saturday night, Oct. 14, with motion pictures de luxe. Alleyne Archibald, of the National Board of Censorship, is the business manager and the czar of its destinies. The theater is a part of a group of buildings known as the Brick Row on Kraft Avenue, a studio structure far more aesthetic than its name implies. The Village Theater will have no lurid streamers outside; its advertisements will be moderate, its offerings educational and uplifting.

ANOTHER "KATINKA" COMPANY

A third "Katinka" company, organized by Arthur Hammerstein, opened at Stamford, Conn., on Oct. 14. In the cast are Peggy Bates, James McDuff, Burton Lenihan, John A. Crawford, Alice Ryan, May Wallace, Howard Langford, Clifford Nelson, Harry C. Nelson, Alonzo Price, Dixie Blair, Vere Stanley, Thomas O'Hare, and David Allen.

Miriam Ardini, opera singer, concert and recital artist, who was recently heard with the Boston Opera Company, will give her first important New York concert at the Cort Theater, Sunday afternoon, Nov. 5, at 3 o'clock.

PRIMA DONNA OFF BILL

Fritzi Scheff Refuses to Appear at Palace—Rock and White Score

Dissatisfied with the manner in which she was advertised, Fritzi Scheff at the last moment notified the managers of the Palace Theater that she would not appear this week as announced. There are plenty of good acts, however, without the prima donna.

William Rock and Frances White, of the Ziegfeld Midnight Frolic, furnish a novel entertainment, made up of a mixture of burlesque, dancing, and songs. Last Spring Miss White appeared at the Palace and made such a hit that she was drafted to the Follies. She and her partner are too much in demand on Broadway to be allowed to make a tour.

"The Frame Up" is the strong dramatic feature. This stirring drama is by Reginald Barlow. Claude Gillingwater, assisted by Julie Herne and company, display their talents in this production, which is full of action and effectively staged.

Daisy Jean, who was a lady-in-waiting at the Belgian Court, makes her debut in a musical number. Of course, she appears under a stage name, but her talents as an all-around musician cannot be obscured. She is equally skilled in playing the harp, 'cello, violin, and piano. The Morgan art dancers continue for their fourth and last week. Hadyn and Hadyn present "Artistic Oddities." Mosconi Brothers do eccentric dances.

One of the most laughable acts of the program at the Palace last week represented an East Side restaurant kitchen. There were four comedians involved, Dale, Kaufman, Goodwin, and Smith. Emmett Corrigan was clever in his characterization of a butler playing gentleman and unmasking a pair of blackmailers in a one-act comedy entitled "The Van Lowe Diamonds," by Oliver White. Corrigan had excellent support from Raymond Kerny, Aubry Beattie, and Billie Long. Jack Norworth, back from London, sang and talked entertainingly. Natalie Alt, accompanied by Leo Edwards and a special orchestra, sang charmingly a series of songs, some by Edwards himself. Other features were the Morgan Art Dancers, the Rials, Cecil Weston and Dorothy Clark, Al. Herman, the Alaska Trio, and Mike Donlin.

AT BRONX OPERA HOUSE

Amelie Rives's first play, "The Fear Market," was presented at the Bronx Opera House week of Oct. 9. The play was admirably staged and mounted and delightfully acted by Edwin Mordant, Robert Homans, V. L. Granville, Jerome Renner, pleasantly remembered as a former Wadsworth stockite; Owen Meech, Theodora D'Combe, Merle Maddern, Herbert Ranson, June Congreve, and Robert Stevens.

In addition to presenting interesting plays, Manager J. J. Rosenthal, of the Opera House, is arranging a number of special theater parties for the benefit of his patrons.

CRAIG AT THE GARRICK

It is reported that John Craig of Boston, a lessee of the Garrick Theater in association with the Shuberts, is arranging to produce a series of new plays there, beginning Jan. 1 next. Mr. Craig is the director of the Castle Square Theater in Boston, where Mrs. Craig now is appearing, and during the Winter she will be seen at the Garrick, when the house will become the home of Mr. Craig's stock company.

RALPH HERZ IN VAUDEVILLE

Ralph Herz will return to vaudeville in a new act, written by Edgar Allan Wolf; Carrie Clark will appear in support of Mr. Herz, who has given up the idea of reviving "A Regular Girl" for this season.

Frederick Conklin left last week, going with "Where the Rooster Crows."

White, N. Y.
MARTHA HEDMAN AND ARTHUR BYRON,
In "The Boomerang." Now Ready for the Road.

ACTORS' EQUITY ASS'N

The Case of an Actor "Rookie" Who Thought the A. E. A. Should "Do Something"

Members of the A. E. A. Are Most Earnestly Urged to Send In Reliable Addresses to the Office of the Association

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Oct. 10, 1916, the following members were present: Francis Wilson, presiding; Messrs. Christie, Cope, Ellis, Harwood, Kyle, Mawson, Stevenson, Westley, and Wise.

New members elected: Don Barclay, Rose Beaudet, Christine Blessing, Frank A. Bonner, Helen Carew, Marie Curtis, William Devereux, Lawrence Foster, Jack Kingsberry, Beryl Mercer, Carlyle Morgan, Harry Mervil, Peggy O'Neil, George Foster Platt, Cyril Raymond, Claire Sinclair, Oscar Shaw, Fred C. Truesdell, Frank Wyman.

Despite the fact that a contract he had signed gave the manager a right to dismiss him at any time during rehearsals, a young actor, little more than a stage "rookie," resents bitterly the disapproval of his personality for the part assigned him by the producing director and part proprietor at the first rehearsal. The "rookie" says he will not pay dues to the A. E. A. because it didn't "do something." This attitude is unfair. We are sorry, but there is the contract that he signed!

In a well-known theater recently some over-zealous employe of the management tore down a notice which Equity members playing there had posted on the bulletin board in regard to our meeting of Oct. 6 at the Hotel Astor. The incident in itself is worthy of mention only because it is one of several instances in which underlings, moved by a truly grotesque sense of loyalty, have committed acts too petty to be charged to their employers directly. We are sure that they get no thanks from "higher up" for misrepresentations of this kind.

Sometimes members apply to us for advice in circumstances where they have been wronged by stage-managers or others close to the management of companies. Our question to them is, "Who engaged you and who signed your contract?" If they reply, "The Manager," we then ask if they have seen him regarding their dismissal or other questionable treatment. If they have not complained to him we direct them to do so at once. In the majority of cases the difficulty is adjusted this way. One actress within the last fortnight was reinstated at rehearsals immediately after we sent her to headquarters.

The old puzzle about the closing of the season and the two weeks' notice clause is constantly coming up for explanation. Under the prevalent forms of contract if an actor is engaged for the "season of the play" and no definition of what shall constitute the season is made, then the manager, it is held by our attorneys, may close without notice, the closing of the season being a distinctly different matter from that of the individual termination of the contract. More equitable relations are to be had from the A. E. A. "season" or "run of the play" forms.

The Association expects to hold another public meeting on the afternoon of Friday, Nov. 3. Judge Samuel Seabury, the candidate for Governor, and Job E. Hedges will speak. Mr. Hedges's duties in court prevented his attendance at the meeting of Oct. 6. Other noted men will be announced later. A new Entertainment Committee has been appointed comprising John Cope, chairman; George S. Christie, Harry Harwood, Edward Mawson, Charles Stephenson.

BY ORDER OF THE COUNCIL.

"THE CENTURY GIRL" IN NOVEMBER

Thursday evening, Nov. 2, has been selected by Charles Dillingham and Florenz Ziegfeld, Jr., as the date for the premiere performance of their joint production of "The Century Girl" at the Century Theater. Seats for the opening performance will not be auctioned off, as has frequently been reported, but will be sold to the public on the regular schedule of prices that are to obtain at the Century Theater throughout the season, with no favoritism shown to anybody.

"The Century Girl," according to the characterization of its producers, is "a musical entertainment," for which Victor Herbert and Irving Berlin have provided the score and Joseph Urban the stage settings. Its cast is a long one, including such names as Elsie Janis, Hazel Dawn, Sam Bernard, Frank Tinney, Marie Dressler, Leon Errol, Maurice and Florence Walton, Doyle and Dixon, Harry Kelly and Lizzie Kelly, Irving Fisher, Laurence Haynes, Harry Langdon, Van and Schenck, John Slavin, and the Barr Twins.

NINE O'CLOCK THEATER BILL

Manhattan's newest intimate playhouse, the Nine o'Clock Theater, will open Oct. 19, under the direction of its founder, Helen Freeman. The first bill will include three playlets, "The Chinese Lily," by Paula Jacobi; "The Maker of Dreams," by Oliphant Down, and a modern comedy as yet unnamed, and vocal solos by Nina Vareal. Miss Freeman's company includes Langdon Gillet, Gertrude Clemens, Mary Farren, Dorothy Cheston, Ross Macdougall, and Ernst Kowan. The playhouse is at 32 West Fifty-eigth Street.

THE BROADWAY TIME TABLE

FOR WEEK ENDING OCTOBER 21ST

Theater	Play	Date of Production	Number of Performances
Astor	His Majesty Bunker Be n	Oct. 2	24
Belasco	The Boomerang	Aug. 10, 1915	527
Booth	Pierrot the Prodigal	Sept. 6	53
C. & H.	The Intruder	Sept. 26	31
Casino	Flora Bella	Sept. 11	43
Cohan	Seven Chances	Aug. 8	87
Comedy	Washington Square Players	Aug. 30	62
Cort	Upstairs and Down	Sept. 25	32
Criterion	Paganini	Sept. 11	48
Eltinge	Cheating Cheaters	Aug. 9	85
Empire	Caroline	Sept. 20	37
48th Street	Rich Man, Poor Man	Oct. 5	20
44th Street	The Flame	Sept. 4	50
Fulton	Arms and the Girl	Sept. 27	29
Gaiety	Turn to the Right	Aug. 17	76
Garrick	Le Poilu	Oct. 9	16
Globe	Betty	Oct. 3	23
Harris	Under Sentence	Oct. 3	23
Hippodrome	The Big Show	Aug. 31	93
Hudson	Pollyanna	Sept. 18	40
Knickerbocker	The Music Master (rev.)	Oct. 10	15
Little	Hush!	Oct. 3	23
Longacre	Nothing But The Truth	Sept. 14	44
Lyceum	Mr. Antonio	Sept. 18	40
Manhattan	Diaghileff's Ballet Russe	Oct. 16	6
Maxine Elliott	Fixing Sister	Oct. 4	22
New Amsterdam	Miss Springtime	Sept. 25	32
Nine o'Clock	Nine o'Clock Theater Co.	Oct. 19	4
Playhouse	The Man Who Came Back	Sept. 2	57
Punch and Judy	Treasure Island	Oct. 21	1
Republic	His Bridal Night	Aug. 16	77
Shubert	The Girl From Brazil	Aug. 30	61
39th Street	Back Fire	Oct. 2	24
Winter Garden	The Passing Show of 1916	June 22	156

NOTES FROM HERE AND THERE

Mrs. Mary Opp, mother of Mrs. William Faversham, was operated on successfully last week at the Post Graduate Hospital for an aggravated attack of appendicitis. Mrs. Opp has been spending the summer months at Mr. Faversham's country home at Huntington, L. I. On Oct. 9 the family returned to the star's city residence on East Seventeenth Street for the commencement of his rehearsals in "Getting Married."

William H. Thompson has selected "The Interview," a playlet by Tom Gallon and Leon M. Lion, for his forthcoming vaudeville tour under M. S. Bentham's direction.

Eddie Heron and his wife, Madge Douglass, were much pleased by the reception accorded them in their new sketch, "The Song Writer," presented at the Palace Theater, Port Richmond, S. I., Oct. 12. The friends of the couple were numerous in the audience, and for a full five minutes after the rise of the curtain the applause was so emphatic that the actors were unable to go on with the sketch, which Mr. Heron regards as the best thing he has done in vaudeville.

The National Vaudeville Artists, Inc., have taken a lease of the third floor of the building at 1587-89 Broadway, belonging to Samuel K. Jacobs, through Nelson, Lee & Green, the agents. After alterations at an expense of $20,000 are completed, the place will be used by the vaudevillians as offices and club rooms. Eddie Leonard is president and Henry Chesterfield secretary of the association.

Mrs. J. Christopher Marks, president of The Theater Assembly, who presented Daniel Frohman, president of The Actors' Fund of America, with a check for $1,000 for the benefit of the fund on June 10, announces that The Theater Assembly will have a great interest in the bazar which is to be held in May. A portion of the booths will be occupied by the assembly, and every possible effort on their part will be made to make the affair a big success financially.

The author and producer of "Backfire," a new play panned without mercy by the New York newspapers, says he will spend $50,000 to prove he knows better than the critics. This is a pretty steep price for knowledge in which nobody is very much interested.

Leon De Costa is now connected with Maxim P. Lowe, Inc. He is writing a vaudeville act entitled "Sesame of Love," which soon will be put into rehearsal. The act has a complete musical score.

"The Cocoanut Grove" has been decided upon by Charles Dillingham and Florenz Ziegfeld Jr. as the name for the reconstructed roof of their Century Theater now nearing completion and which the Dillingham-Ziegfeld management announces will be formally opened one week following the premiere performance of "The Century Girl" in the main auditorium of the big playhouse. The Cocoanut Grove borrows its appellation from the beautiful Cocoanut Grove at Palm Beach. Decorated by Joseph Urban, its walls adorned by paintings from the brush of Raphael Kirchner, it will include a midnight entertainment, and an elaborate restaurant and cafe.

Among the audience at the professional matinee of "Wie einst im Mai" at the Irving Place Theater, Tuesday, October 10, were Lina Abarbanell, Raymond Hitchcock, Charles Dillingham, Joseph Santley, The Dolly Sisters, and Liane Held-Carrara. The matinee was given at the request of Charles Dillingham, who wished the artists engaged for his production, in an English version, of this tuneful operetta to see the excellent performance given by the German company of the Irving Place Theater.

Florence McManus, whose husband is George McManus, the cartoonist, will make her debut with the Aborn English Grand Opera company at the Brooklyn Academy of Music on Oct. 20, appearing in the role of Musetta in Puccini's "La Boheme." Mrs. McManus was the original model for Mrs. Newlywed in the well-known cartoon series drawn by her husband. She has been studying for the grand opera stage for a year with conductors and dramatic coaches of the Aborn Opera forces under the personal direction of Milton Aborn.

Marcia Harris, whose name was omitted in the cast accompanying THE MIRROR'S review of "Rich Man, Poor Man," is playing the part of Mrs. Sheldon.

Juliette Lippe, of the "Flora Bella" company, is to give a series of concert matinees at Carnegie Hall during the Winter. Miss Lippe sang the role of Aida, Madame Butterfly, and Tosca in Berlin season before last, and plans to arrange for a special performance with herself as Aida during the Winter.

Mr. and Mrs. Richard Walton Tully are receiving congratulations on the birth of a daughter at the Woman's Hospital on Oct. 10. Mrs. Tully was Gladys C. Hanna, of Toronto.

Helen Martin, the author of "Erstwhile Susan," in which Mrs. Fiske has started her season, is completing a dramatization of her latest novel of Pennsylvania Dutch life, "Her Husband's Purse."

Ralph E. Cummings, who recently returned from Indianapolis, where he directed the production of "An Old Sweetheart of Mine," has been engaged by Frederick McKay as director of the new play for Irene Franklin, which is to be placed in rehearsal within the next few weeks.

Francis Powell, who directed the productions for Emanuel Reicher last season, will direct a new art company in the East this season. The announcement of its plans will be made later

They are arranging to send the big Shakespearean masque, "Caliban," on tour next season for an extended trip through the country. Gareth Hughes, whose performance of the sprightly Ariel was the distinctive feature of the performance in New York, has been invited to revive this character for the entire tour.

Harold Brighouse will contribute "Zack" to the present season. It is a comedy, and like his last season's success, "Hobson's Choice," is written in the Lancashire dialect. "The Clock Goes Round," another four-act play from his facile pen, was produced at the Globe Theater, London, recently.

Mme. Germaine Huber, wife of M. Paul Clerget the French pantomimist now playing "Pierrot" senior at the Booth Theater in "Pierrot the Prodigal," arrived Oct. 15 on the *St. Paul*. Mme. Huber is a Parisian favorite in operetta and pantomime and created many important roles at her husband's theater, the Alhambra in Brussels, before he was forced to abandon the theater when the Germans took the city.

The first meeting this year of the Santa Clauses, of which Edna Hunter is the president, took place on the afternoon of Oct. 14 at Miss Hunter's residence, 225 West End Avenue. It will be remembered that last year this organization of stage women did a splendid work on Christmas Morning, when they drove to the tenement districts and distributed candy and toys to the poorer children, whom Santa is so apt to forget.

PLAYERS ENGAGED

Mary Young, leading woman of the Castle Square Company, of Boston, joined the cast of "The Silent Witness" at the Plymouth Theater, Boston, October 17.

May Buckley has taken the role of Luana in "The Bird of Paradise." She joined the Oliver Morosco's forces in this play a week ago. She has been identified of late with stock productions.

Howard Kyle has been engaged for the roles of the father and the Confucian philosopher in "The Yellow Jacket."

Wilda Mari Moore will again be seen as Queen Catharine Parr with Lou-Tellegen in "The King of Nowhere."

Hassie Burgess has been engaged for the "Girl Who Smiles" company, and will open in Trenton, N. J., Oct. 28. She will be featured through the South, where she is an established favorite.

Mable Withee was selected by Al. Jolson as his leading woman this season, and is now touring with him in "Robinson Crusoe, Jr." Miss Withee was seen last season with Zoe Barnett in "Nobody Home"; this is her second year on the stage.

Nat Griswold, who is now with Leffler and Bratton's "The Devil's Harvest," at the Castle Square Theater, Boston, has been selected to create Tom Sawyer in the forthcoming production of that piece. Mr. Griswold is a young actor from the Coast who is making his debut in the East.

Julia Arthur has added Brigham Royce to the cast of "Seremonda," a new romantic play by William Lindsey, in which she is to appear shortly. Mr. Royce was most recently with Eugene Walters's "Little Shepherd of Kingdom Come."

Arthur Hammerstein has engaged Florine Arnold for the new Hauerbach-Clark-Friml musical comedy, "You're in Love." Miss Arnold just closed with "Mr. Lazarus," and this will be her first appearance in musical comedy.

Emily Ann Wellman has been engaged for the principal lead in Willard Mack's new play, "Her Market Value." The piece will go on tour before coming to New York for a run. Miss Wellman recently scored a personal hit in "The Guilty Man" during the short run of that play at the Astor Theater.

Sue Macmanamey has been engaged by Fredric McKay to play the role of the sister in Irene Franklin's new production.

Hamilton Christie has been engaged by Oliver Morosco to play the role of Aleric in "Peg o' My Heart" for the coming season.

M. S. Bentham has placed Desiree Labowska under contract with the Shuberts. The classic dancer will appear at Castles-in-the-Air.

Brigham Royce has been engaged by Julia Arthur to play in "Bergudan" and in "Seremonda."

Ivy Troutman has been added to the cast of "Seremonda," which Julia Arthur will produce.

Belle Ashlyn has been engaged by the Winter Garden management as one of the leading principals of "The Passing Show of 1916," when it goes on tour.

Lizzie Kelly has been engaged by Charles Dillingham and Florenz Ziegfeld, Jr., for a prominent role in "The Century Girl."

Clayton D. Gilbert announces the following engagements of former pupils at the New England Conservatory of Music, Boston:

Francesca Rotoli in "Overtones," Ernest Joy with Lasky company, Alice Hastings in "Turn to the Right," Florence Mackey with Park Opera Company, St. Louis; Sylvia Cushman in "Experience" company (Western), Louise Langdon with the Wilkes Players, Ruth Rose with Selig company, Belle Gardner with "Alone At Last." Mildred Macomber in vaudeville with her own dancing act, Frances Woodbury in "Her Naked Self," Elizabeth Wood in "Watch Your Step," Virginia Goss in Pence stock company.

DIED

First reports of the death of Louis Kelso Brennan on Sept. 22, note of which was taken in THE MIRROR of Sept. 30, indicated suicide. Since then information has come to light which makes it appear that Mr. Brennan did not intentionally end his life.

Belle Black died at her apartment in Chicago Sept. 30, of acute bronchitis. Miss Black first appeared in America in 1893, under the management of Rich and Harris, by whom she was featured. Later she took a leading part in the "Babes in the Wood," under the management of the late Eugene Tompkins. She retired from the stage early in 1899. London papers please copy.

Mrs. Kate Aithen, mother of Sophie Eggert, of Maude Adams's company, died, after a lingering illness, on Oct. 7, in New York city.

Samuel Glass, sixty years old, a half-brother of Montague Glass, was found dead in bed on Oct. 6, in his apartments at 1741 Golden Gate Avenue, San Francisco. Death is believed to be due to heart failure. Glass owned the flats in which he resided and other property in San Francisco.

Edward W. Corliss, composer of the music for "Three Little Lambs," "The Lady and the Three Musketeers," "The Show Girl," and other productions, died of pneumonia, Sept. 20, at his home, 193 Madison Avenue, New York. Mr. Corliss also wrote the popular college song "It's Always Fair Weather" while a student at Brown University. His age was 44. He is survived by a sister, Mrs. C. R. Weeden of Providence, R. I.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. Questions regarding private life of players will be ignored. No questions answered by mail.]

F. L. S., Cleveland.—We have no address for Fay Courtenay.

R. L. W., New York city.—We do not know where Virginia Evans is.

J. C. W., New York city.—We have no address for Ivy Troutman at present.

R. R.—We regret that we have no information to give you concerning Francis Fay.

"INQUIRER."—We have no advance dates for "The Guilty Man." Write to A. H. Woods for further information.

L. A. S., North Scituate, R. I.—We do not know where Katherine La Salle or Minor Watson are. They were last with the Albee Stock in Providence.

J. K. M., Philadelphia.—The article by Mary K. Brewster, entitled Northampton's Newest Dramatic Venture, was on page 3 in the Nov. 27, 1915, issue.

H. J., Canton, N. Y.—We are without advance dates for "The Princess Pat" company No. 2. Write to the people you wish to locate in care of John Cort's office.

"K.," Syracuse, N. Y.—We do not know the name of the playlet in which Madeline Winthrop is appearing this season, nor have we seen the cast supporting her.

M., Syracuse, N. Y.—Ned Finley is no longer appearing in vaudeville on the Loew Circuit. We do not know the other members of the sketch in which he appeared last year.

E. G. T., Jersey City, N. J.—In THE MIRROR of Jan. 29, 1916, on page 16, we published a picture of Dudley Ayres. We do not sell photographs. Possibly White, the photographer, has one that you might care for. Mr. Ayres is at present, we believe, in "Common Clay."

E. K., Brooklyn.—(1) Leah Winslow is now in vaudeville. (2) "Her Naked Self" has been dropped from the International Circuit's list of plays, so you will not be able to see Mabel Montgomery in it. (3) Write direct to Chamberlain Brown for the information you desire. (5) We have no record of it.

J. E. S., Philadelphia.—Winthrop Ames became interested in Stewart Baird when he was an amateur actor and engaged him as a member of the New Theater company. There he appeared in "The Piper," "Vanity Fair," "Nobody's Daughter," "Winter's Tale," "The School for Scandal," "Noah," "Nice Wanton," and "The Arrow Maker." He went on tour in "The Piper." A brief engagement with William H. Crane in "A Fool and His Fortune" followed. Next he appeared in musical comedy in "Little Boy Blue," followed by "All for the Ladies," "The Debutante," "To-night's the Night," and "Sybil." He also appeared in vaudeville for a brief season.

M. C. B., South Bend, Ind.—(1) Cecil Spooner will play in Lawrence, Mass., for a season in stock. We have not heard that she would appear in New York city. (2) We know of no relationship between Robert Payton Gibbs and Mary Gibbs Spooner. Robert P. Gibbs is now in "The Flame" at the Forty-fourth Street Theater, New York city. (3) We have no record showing Paul McAllister as leading man for Cecil Spooner. (4) We do not believe Richard Gordan is related to the Spooners. (5) Claude Payton and Corse Payton are cousins. (6) Maude Adams is playing "The Little Minister" this year, on tour, but she will later be seen in a new play, "A Kiss for Cinderella."

J. W. S., York, Pa.—"The Black Crook" was first produced at Niblo's Garden on Sept. 12, 1866, with the following cast: J. W. Blaisdell, George C. Boniface, J. G. Burnett, Charles H. Morton, George Atkins, Hernandez Foster, E. B. Holmes, Mr. Rendle, Mr. Clarke, E. Barry, Mr. Ellis, Mr. Weaver, Frank Little, Annie Kemp Bowler, Rose Morton, Mary Wells, Milly Cavendish, and Miss C. Whitlock. The principal danseuses were Marie Bofanti, Rita Sangalli, Betty Rigl, and Rose Delval. (2) "The White Fawn" was given at Niblo's Garden on Jan. 17, 1868. In the cast were: Mark Smith, E. B. Holmes, Lucy Egerton, Vining Bowers, Hernandez Foster, Mary Wells, Mr. Martin, Jenny Delace, Lizzie Wilmore, Lena Montague, Fanny Stockton, Harry Hemmings, James Hemmings, John B. Hemmings, and Amy Bennett. The premiere danseuses were Marie Bofanti, Louise Billon, Augusta Sohike, and Fontana.

Marion Russell's latest play, entitled "Capital Punishment," is shortly to be sent on tour. Two companies will present the show in the larger and smaller cities. The play, while primarily a gripping heart interest drama, has a big purpose in back of its theme, and the sponsors for the work hope that its realistic story will appeal for the abolition of capital punishment.

Morris Rose has leased for Martin D. Fink to S. Goldenberg and Michael Athias the Hudson Theater, at Amsterdam Avenue and 157th Street.

Otis Skinner began the last two weeks of his engagement in "Mister Antonio" at the Lyceum Theater, Oct. 16. He will go on an extensive tour.

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STAYS ON!
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NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings at 8.15. Matinees Wed. and Sat. at 2.15.
Charles Frohman.....Manager
Charles Frohman presents
"Scintillating comedy."—*Herald.*
Mon. Oct. 30 Cyril Maude
In a New Comedy "The Basker"
Margaret Anglin
In the New Comedy
CAROLINE
By William Somerset Maugham.

LYCEUM 45th St., and Broadway. Evs. at 8.15. Matinees, Thurs. and Sat., at 2.15.
Charles Frohman presents
"A great actor in a great play."—*American.*
Last Two Weeks
Otis Skinner
In the American Comedy
MISTER ANTONIO
By Booth Tarkington.

BELASCO West 44th St., Evs. 8.30 Mats., Thurs. and Sat., 2.30.
Second Year
DAVID BELASCO presents
The Boomerang
Monday, Oct. 23—After 3 months at the Geo. M. Cohan Theater
Seven Chances

GAIETY Broadway and 46th Street. Evenings at 8.15; Matinees Wed. and Sat. at 2.15.
TURN TO THE RIGHT
By Winchell Smith and John E. Hazzard.

FULTON Bway & 46th St., Evs. at 8.20. Matinees Wednesdays & Saturdays at 2.20.
William Harris, Jr., presents
ARMS AND THE GIRL

New Amsterdam Theatre, West 42d Street. Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's New Musical Comedy
Miss Springtime
By Emmerich Kalman, Composer of "Sari."

HUDSON Theatre, West 44th St. Evenings, 8.20; Matinees Wednesday & Saturday.
"Her welcome was one of multitudinous cheers and not a few heartfelt and flattering tears."—*World.*
"The Gladdest Play in All the Glad World."—*Telegram.*
POLLYANNA

KNICKERBOCKER Theatre, B'way & 38th St., Evs. 8.20, Matinees Wed & Sat 2.20
Klaw & Erlanger.....Lessees and Managers
DAVID BELASCO presents
DAVID WARFIELD
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER
BY CHARLES KLEIN

GEO. M. COHAN'S Theatre, Bway. & 43rd St. Evgs., 8.30. Mats., Wed. and Sat. at 2.30.
Klaw & Erlanger.....Managers
David Belasco presents
SEVEN CHANCES
A comedy by Roi Cooper Megrue.
Monday Oct. 23—Henry Miller presents
RUTH CHATTERTON In a New Comedy
"COME OUT OF THE KITCHEN"

ELTINGE Theatre, West 42nd St. Evenings at 8.30; Mats., Wed. and Sat. at 2.30.
A. H. Woods presents
CHEATING CHEATERS
By Max Marcin.

LYRIC TWICE DAILY 2:15 & 8:15 P.M.
WILLIAM FOX Presents
A DAUGHTER OF THE GODS
THE PICTURE BEAUTIFUL
With ANNETTE KELLERMANN
Musical Score by R. H. BOWERS

CORT West 48th St. Phone Bryant 46. Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
Oliver Morosco's Great Laughing Success
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NEWS OF STOCK PLAYS AND PLAYERS

BUSINESS MEN BOOM STOCK

Harry J. Leland, managing director of the American Players at the American Theater in Spokane, Wash., writes to the editor of the MIRROR:

"The spoken drama has lain dormant here for the past four years, and is finally coming back into its own again. A series of luncheons at the Chamber of Commerce, the Ad Club, and the Rotary Club, at which addresses were made by Jane Urban and myself on the advantage of a stock company in a city of this size and its influence for good on the community, has brought about a widespread interest. Not only will this interest help our business, but I think its influence will be felt when the first-class attractions appear at the Auditorium."

Enclosed with the letter is an editorial from the Spokane *Spokesman-Review* of Oct. 4, which is appended:

This week's meeting of the Chamber of Commerce at the Tuesday luncheon shows what a live-wire subject of discussion can effect to arouse general interest and largely increase attendance. The business in hand was the work of the stock company at the American Theater during the coming season, and it brought nearly 200 men and women to the meeting.

Spokane ought to make a success of a permanent theatrical stock company. The city is large enough, mature enough, and cultured enough to enable a capable company of actors to prosper and to develop the art interests of the community. The drama for more than a generation has been striking its roots deeply into all classes of American society. It has spread with surprising rapidity in every section of the United States. The college, the high school, the public pageant or masque, and the rural or community theater all bear testimony to the truth of these statements.

The stock company of merit is one of the most effective agencies ever devised and employed for the betterment of the theater and of the dramatic art. Its existence and success in Germany and France form potent factors in creating and sustaining a public which demands and appreciates the best work which playwrights can produce. It paves the way, as at Northampton, Mass., for the community theater which makes the drama again a real part of the life of modern society as it was at Athens and is at Paris. It needs only to be properly supported by the public.

The stock company which presents worthwhile plays and renders them adequately is entitled to and can command the support of every class in the community.

It rests mainly with the people whether such a stock company shall thrive.

"SEVEN KEYS" AT NEW BEDFORD

NEW BEDFORD, MASS. (*Special*).—For the second week, Oct. 9-14, of their season the All-Star Stock company offered, at the New Bedford, with great success, "Seven Keys to Baldpate," with Alfred Swenson as Magee and Enid May Jackson as Mary Norton, both of whom gave a fine performance of their characters, that gained for them many new friends; Bob McClung as Peter and Arthur LaRue as Mac were exceptionally well cast; Lyman Abbe and Carrie Lowe were strong in the parts of Mr. and Mrs. Quimby; Roxanna Lansing was a most charming Mrs. Rhodes, while Dorothy Hardsley left nothing to be desired as Myra Thornhill, the blackmailer. Harvey Hayes, Fred Sutton, Alfred Lord, M. A. Kelley, and Edward Dennison gave strong support. Ben Hadfield made his first appearance with the company Oct. 9 and made a very good impression. His interpretation of the part of John Blant was well done. A good performance, well staged; fine stage settings. Manager O'Hara has one of the best stock companies ever seen in this city and with such a strong company the success of the season is assured. So far the attendance has been very large. "Polly of the Circus," Oct. 16-21; "Maggie Pepper," Oct. 23-28; "A Pair of Sixes," Oct. 30-Nov. 4.

W. F. GEE.

"ETERNAL MAGDALENE," BROCKTON

BROCKTON, MASS. (*Special*).—The Hathaway Players in "The Eternal Magdalene" week Oct. 9, gave an excellent production to large business. Doris Wooldridge in the title-role, essaying a woman of the world, was very convincing, giving a fine interpretation of the role. Herbert De Guere as Elija Bradshaw was at his best, giving an excellent characterization. William H. Dimock as Judge Amos Bascomb furnished some amusing comedy work. Florence Thompson as Blanch Dumon gave an admirable impersonation. Leona Hanson, Marion Chester, Hooper Atchley, John B. Whiteman, Harry La Cour, Forrest Abbott, and Charles Stevens did good work in their respective roles. The stage setting and electrical effects, under the direction of William H. Dimock, left nothing to be desired. "Jerry" week Oct. 16.

W. S. PRATT.

"THE HOUSE OF GLASS," SCRANTON

SCRANTON, PA., (*Special*).—At the Academy Cohan and Harris's "The House of Glass," Oct. 9, to excellent business, and the company deserved a packed house, for it was one of the most enjoyable of the recent entertainments given here this season. Among those who did brilliant work were Adelina O'Connor as Margeret Case, Wilbur Haynes as James Burke, Hal Mordant as police detective, Clyde Fogel as Attorney McClenlan, Robert Middlemass as Harvey Lake, and Charles Riegel as Judson Atwood. Maud Allan and her Symphony Orchestra, 13. A large advance sale. John W. Vogel's Minstrels in "Japland," 14; "Common Clay" 16-18.

Poli: Two splendid bills week 9, to excellent business, with "Hello, Honolulu," and "My Neighbor's Garden" as headliners and Vice Versa, Dorothy Meuther, Daly and Berlow, Barry McCormack, and others. The photoplays were "The Finn of the Girdlestones" and "Where Love Leads," with Ormi Hawley and William Fox.

Majestic: "The Record Breakers" pleased good houses with a bright, clean play. Jack Ried, Nat Young, Ella Ried, and Alvora merit special mention.

Strand: Owen Moore and Margaret Courtot in "Rolling Stones," 11-12. Edna Goodrich in "The House of Lies" 9-10, and Valantine Grant in "The Daughter of McGregor" and a Wilkes-Barre made comedy, "Nearly a Deserter," 13-14. Business continues excellent.

C. B. DERMAN.

WHEN KELCEY WAS IN STOCK

Herbert Kelcey who, with Effie Shannon, is playing "Polyanna" over at the Hudson Theater, was in the Lyceum Stock Co. that flourished in the '80s. Miss Shannon was also in the company. The Lyceum then was on Fourth Avenue, near Twenty-third Street. And a cozy place it was, and there were given some delightful plays by people who know how. Herbert Kelcey was the leading man, and associated with him in the numerous productions were Georgia Cayvan, Nelson Wheatcroft, W. J. LeMoyne, Louise Dillon, Mrs. Charles Walcot, all passed away, and Henry Miller, William Faversham, Henrietta Crosman, Grace Henderson, Fritz Williams and Effie Shannon.

In harking back to the old Lyceum days Mr. Kelcey said the other night, "I cannot imagine a more harmonious company than the old Lyceum Stock, nor a more sympathetic and loyal following than it inspired. To Miss Shannon and me those days will ever bloom in fragrant memory."

"THE NATURAL LAW" IN ELGIN

ELGIN, ILL. (*Special*).—Grand Theater (W. B. Newman, local manager): "The Natural Law," by Charles Sumner, opened the dramatic season here Oct. 11 with Edna Marshall, leading lady. Others in the company were Lawrence Williams, George Dill, Will H. Strauss, Foster G. Manley, Bessie Mae, and Mrs. Clarence Bennett. Almost capacity business prevailed, and the company pleased. W. T. Hobbis is the company manager.

(MRS.) J. A. DUMSER.

Otto Sarony, N. Y.

GILDA LORRY

New Leading Woman of the Northampton Players at the Municipal Theater.

The leading woman for the Northampton Players is Gilda Lorry. Miss Lorry, who is of charming appearance, is an American girl who was educated in a convent in England. Upon her return to America her family home was at Vancouver, B. C., and there she made her stage debut with the Princess Players. Her progress was very rapid and the following year found her the popular ingenue of the Keith Stock Company in Toledo. After that she became Jane Cowl's understudy during the New York run of "Within the Law," and played the part on several occasions. Winter before last she played the lead in "Stolen Orders," the English (Drury Lane) success produced in New York at the Manhattan Opera House. She has been leading woman with Andrew Mack in "The Irish Dragoon," and last spring was leading woman with George MacFarlane in "Heart o' the Heather," during its run in Boston. In addition to this promising record, two years in the Henry Miller companies have given Miss Lorry valuable training under excellent direction and the management of the Municipal Theater feels that it has gained an ideal leading woman. Miss Lorry is a brunette of medium height and extremely pretty. She is an accomplished musician and speaks French fluently.

"THE LAW OF THE LAND," ST. PAUL

ST. PAUL, MINN. (*Special*).—With the exception of the opening bill, "Under Cover," "The Law of the Land," presented by the Shubert Stock company at the Shubert, Oct. 8-14, was the most effective bill thus far put on by this capable little coterie of players. Elsie Esmond was unaffectedly sincere as Mrs. Harding. John Warner, although somewhat hampered by a rather monotonous delivery, gave a dignified portrayal of Geoffrey Morton. J. W. Cowell gave a fine interpretation of Robert Harding, and Guy Durrell was excellent as the police inspector. Interesting delineations were contributed by Cecil Lyndon as Arthur Brockland, William Levis as Chetwood, and Constance Robinson as Bennie. "Leah Kleschna," not presented here since the James Neill Stock company played it at the Metropolitan during the Summer of 1909, was revived Oct. 15-21. "Jerry," Oct. 15-21; "The Charity Ball," Oct. 22-28.

JOSEPH J. PFISTER.

BOSWORTH'S WEEK, UNION HILL, N. J.

William Anthony McGuire's "The Divorce Question," October 9-14, by the Keith Players, Union Hill, N. J., played to capacity houses. It was a somewhat surprising reception for the play. Jack Roseleigh gave a forceful and convincing performance in the role of Rev. Jerome. Aubrey Bosworth's portrayal of "Dopie Doe" was an admirable piece of realism.

This young actor's splendid work in Union Hill augers well for a promising future. Caroline Lock as Mrs. Roger Manners also scored; Frank Armstrong, a popular favorite, rejoined the company in the role of Harold Kicklebush. The remainder of the cast, including William H. Evarts, Joseph Lawrence, William Davidge, Arthur Griffin, Mildred Florence, Betty Brice, Sherman Bainbridge, and Arthur Mack, rendered faultless support. The current week "The Trame." Next week an elaborate revival of "Camille" will be staged by W. C. Masson.

E. A. GREWE, JR.

"COLD FEET" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players, at the Orpheum, gave a good presentation of "Cold Feet" Oct. 1-7, which amused and entertained audiences averaging fair business. John Sheehan made a hit in the role of Minister Charley. In the cast were Fanchon Everhart, Dora E. Sullivan, Marguerite McNulty, George Rand, Verne Layton, William C. Walsh and others who contributed to the fun and merriment.

BENJAMIN F. MESSERVEY.

THE NORTHAMPTON'S NEW CAST

On this page of THE MIRROR is printed a picture of Gilda Lorry, the new leading woman of the Northampton Players of the Municipal Theater at Northampton, Mass.

Adam T. Rice will be stage manager of the company this season. He is from Newton and was four years at Brown University and two years at the Rhode Island School of Design. At college he was manager of the dramatic society and was art director of the 150th anniversary celebration play. For four years he managed the Providence Players and the season of 1915 was stage manager at the Toy Theater, Boston. The past season he has been assistant stage manager of the Ronstelle company. Mr. Rice has made a special study of scenery and lighting and will design many of the sets for the coming year.

The second woman will be Cornelia MacDonald, a Boston woman of theatrical family, and of whose own interesting stage experience and fine qualifications more detail will be given later.

Mary Morris, who takes the position Miss Workman had last year, has played numerous character parts in dramatics in the Brookline high school, from which she graduated in 1913. She continued dramatic work while at Radcliffe and played in the first production of the Toy Theater in its new playhouse, Boston, Christmas, 1915. Last year she was with the Washington Square Players, New York.

Mary True is the successor of Miss Coates on the Academy list. Her home is at East Orange, N. J. She was active in college dramatics while studying at the University of Michigan. She also played Ophelia in a charity production of "Hamlet" at Toledo, O.

Helen Booth, who will play character parts and general business, comes from the western stock companies, having played a season in San Francisco, Sacramento, and recently in Tacoma, Wash. Before this she was in classical and literary drama.

Flora Sheffield promises a charming addition to the company in ingenue roles. She came to New York to play a leading part in a Scotch play which James K. Hackett was to put on, but which was postponed because of his illness. In Mr. Hackett's production of "Merry Wives of Windsor" she understudied Beatrice Beckley as Anne Page.

Howard Schoppe, who will have the juvenile and light comedy parts, comes from Ravenna, O., and was trained for a clergyman. As his father was a minister, he has lived in various parts of the country, besides having been a student at Phillips, Andover and at Yale. He has played in "Madam X," "Way Down East," vaudeville, in John Craig's well-known Boston company, and various stock engagements.

"A PAIR OF SIXES" AT ELMIRA

ELMIRA, N. Y. (*Special*).—The new Mozart Players did full justice to the humor of "A Pair of Sixes," at the Lyceum Oct. 9-14, and pleased large houses. Edward Everett Horton and Dan Mallov as the partners Johns and Nettleton, respectively, interpreted the roles to perfection and supplied splendid fun. Leona Powers was a most charming Florence Cole and added much to the general excellence of the production. Hazel Corinne made a delightful Mrs. George B. Nettleton. J. Harrison Taylor did well as Vanderhold, and Caroline Morrison supplied a strong bit of character work as Coddles. Others seen to advantage were R. Thomas Holden, Lillian Stuart, Dave Callis, Girard Patterson, and Edward McMillan. Lee Sterrett staged the production with unusual skill. "Sinners," Oct. 16-21.

"The House of Glass" delighted a good house at the Lyceum Oct. 6. "Common Clay" pleased two good houses Oct. 7. May Robson in "The Making Over of Mrs. Matt" interested a fair house Oct. 9. Maude Allen Oct. 12.

Good vaudeville at the Majestic and pictures at the Colonial and Regent Oct. 9-14; large business.

J. MAXWELL BEERS.

WILLIS WOOD, KANSAS CITY

KANSAS CITY, MO. (*Special*).—The Willis Wood Players achieved another success in their presentation of William Hodge's quaint New England comedy, "The Road to Happiness," week Oct. 8. The play could scarcely have been better presented and, in its sweetness and simplicity, proved a very popular offering. Alfred Cross as Jim Whitman seemed particularly well adapted to the part and made a better impression than in any part he has taken here before. Aline McDermott was a spirited, yet dainty and lovable, Viola. The company's able director, Percy Winter, was also in the cast, appearing as the tight-fisted stepfather of the heroine. John Dwyer and Florence Roberts did their usual good work. Other members of the company who appeared in the bill were Lillian Foster, John Geary, Walter Thomas, Mary Hill, Jack Lewis, Mona Kingsley, Edward Haverly, and Frank Donigan. Fritz Lappe, nephew of H. B. Lappe, the owner of the theater, made his debut with the company last week in the part of Phil Hunt, which he handled successfully. Business good. "A Pair of Sixes" week Oct. 8.

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BROOKLYN MOVE FOR STOCK

Petitions for Revival of What Pleases Manager Daniels's Plan is a Quid pro Quo

Heeding the suggestions made in various letters that have been published in The *Brooklyn Eagle* regarding a stock company in Brooklyn, Mr. and Mrs. Ira B. Taylor, of 137 Ninety-second street, Brooklyn, have drawn up a petition and are seeking all of the signatures possible. This petition is as follows:

"We, the undersigned, earnestly desiring the return to this borough of the former Crescent Stock Company, including Mr. and Mrs. Allison, Miss Leah Winslow, Mr. and Mrs. Schofield, Mr. Briggs, and such others as can be engaged, do hereby pledge any manager who will re-establish such company in some theater adjacent to lower Fulton Street, Brooklyn, our co-operation and financial support, either by one or more yearly subscriptions, or by as constant attendance at the various performances given by such company as circumstances will permit."

The *Eagle* suggests that this petition be placed in some store centrally located where subscribers may sign their names.

In connection with the foregoing the MIRROR has received the following from B. G. Fletcher, of Brooklyn:

"Is a stock organization appreciated? Yes, maintains the writer, a good stock organization will always draw and receive the hearty support of a community, and for that reason the Brooklyn public are once more bestirring themselves in order to prevail upon some live-wire manager to again assemble the cast of the famous Crescent Players, who played in this borough for so many seasons, having as its patronage one of the finest audiences that a theater could have—simply because its players were all clever and did good team work and its productions all above par.

"It is not given to every stock player to come to a city an absolute stranger to take up an engagement and win instant favor and gain immediate recognition, then, after an absence of two seasons, find that her star still shines brightly for her in this borough, yet this is the honor which has been bestowed upon Leah Winslow, erstwhile favored stock star of the Famous Crescent Players; the community here are clamoring for her return and are willing to sign a petition or petitions to pledge their support to financially aid a company headed by Miss Winslow and assisted by such players as Isidor Martin, Beatrice Moreland, M. J. Briggs, Charles Schofield, and others that can be obtained. Now, when a public is willing to assume this responsibility, it indicates that the aforementioned artists are still affectionately remembered and appreciated for their splendid efforts in the past, and so much so that they are unanimously wanted back again.

"Seeing that your valuable paper has been so kind to us in seasons gone by, we again address an item for its columns, and if you will kindly insert this or an abridgement of the same, your courtesy will be very much appreciated by this enthusiastic public over the river."

Charles W. Daniels, manager of the Grand Opera House in Brooklyn, writes that he will give the people of that city what they want in stock, provided the people will give him a guaranty that they will support a stock company. This is his plan: "Let the people interested, as evidence of good faith, subscribe for stock certificates in a sufficiently large quantity to show that I would not be leading a forlorn hope in the theater. Let each certificate be paid for in advance, at a cost of $10, and each to carry coupons exchangeable for theater tickets of that amount. For those who wished to retain the stock certificates as an investment I would guarantee payment of interest at 6 per cent. I would be glad to put in far more than 50 per cent. of the investment."

"IN WALKED JIMMY," HAVERHILL

HAVERHILL, MASS. (*Special*).—The Academy Players at the Academy of Music, week Oct. 9-14, presented "In Walked Jimmy." Joseph Crehan as Jimmy was indeed a delight; he is new to Haverhill, but he has won a great following by his excellent work with the Academy Players. Miss Clements did Kitty Blake in a most lovable manner; Mr. Nichols and Mr. Freman, two of our old favorites, played Hiram Higgins and John Trellavan, respectively, in just the finished manner that Haverhill expected of them. C. T. ISSERTELL.

"WITHIN THE LAW" IN ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—Bayard Veiller's "Within the Law" was a great hit as presented by the Dubinsky Bros. Stock Co., October 8-14. Eva Craig as Mary Turner and Ed Dubinsky as Richard Gilder were excellent in the leads. Juliune Barton as George Demarest, Barney Dubinsky as Joe Garson, and Lottie Salisbury as Agnes Lynch deserve special mention for their fine character work. The attractive stage setting was a great aid to the success of the piece. To follow, "Alias Jimmy Valentine."

JOHN A. DUNCAN, JR.

JESSIE PRINGLE.
Character Woman of Keith Players, Union Hill, N. J.

Finding Miss Pringle in her dressing room in a reminiscent mood, a newspaper man dared to ask this usually reticent and charming woman why she adopted the stage as her profession. "I seem to have been born stage struck," was her immediate reply. "When a fat little girl of six, I used to cut figures of men and women out of the illustrated papers, set them up on cardboard stages, and dance and sing to them, much to the delight of my dear old grandmother. Curiously enough, when I grew up I decided to become a real actress. I was then known as Jessie Calvert, my family name, which was well known throughout Wisconsin, my birth place. I love my work," Miss Pringle continues, "and have entered the stage world primarily for artistic reasons. My ambition is undiminished, and my energies are as vigorous and sincere as when, in the first fond fancy of ambition's birth, I nourished my ideals and dreamed my dreams of the coveted goal ahead—the target I must try to hit." Miss Pringle is appreciative of the friendship of a large following of playgoers wherever she has appeared. Sam Gerridge said in the play "Caste": "I hope by constant attention to business to merit a continuance of those favors which it will ever be my constant effort to deserve." This line explains Miss Pringle's success; she has carried out the truth therein.

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WHO, WHERE, WHAT IN STOCK

On the literature, billboards, posters, etc., of "The Girl He Couldn't Buy" company, touring the International circuit, is the likeness of Jack Roseleigh, leading man of the Keith Players, Union Hill, N. J., who originated the role of Joe Maynard when the play was produced for the first time on any stage in Union Hill last Spring. Roseleigh also originated the role of Billy Worthington, in "For the Man She Loved," on the same circuit.

Audra Aldeni, supported by a stock company, presented at the Texas Grand, El Paso, Tex.: "Pine Feathers," week Sept. 24, and "45 Minutes from Broadway," week Oct. 1. Prospects for big business during the season are bright.

Stewart Robbins is the new leading man of the Wilkes Stock company, Salt Lake City: "Naughty Rebecca," by the Wilkes company, week Oct. 1; "The Trail of the Lonesome Pine," week Oct. 8.

Alice Fleming has engaged the following players for her stock company to open the Eleventh Avenue Theater, Portland, Ore.: Albert McGovern, William McCauley, Bernard Thornton, William Evarts, Winnifred Burke, Ruth Lechler, and Lora Rodgers.

The Nesbit Stock company played "The Stranger" in the P. O. S. A. Opera House, Berwick, Pa., Oct. 5. Business satisfactory. The Manhattan Players, at the Bloomburg, same date. Miss Katharine Thayer made a most favorable impression. The Manhattans play at Berwick again Oct. 23.

W. Olathe Miller, the popular stock comedian, and his wife Marguerite Johnson, have deserted stock and are now appearing in vaudeville in an act, by Edwin Clark, called the "Auto Bandit."

Lester Nollman, known on the stage as John Lester Blake, has again taken unto himself another wife, this time Justina Wayne, of the Orpheum Stock company, Oakland, Cal.

The Orpheum Theater Stock company, of Oakland, Cal., closed its stock season Oct. 14, 1916. Eugene Ormond is engaging through the Packard Agency a stock company for Utica, N. Y.

Miss Justina Wayne, who closes her stock season with the Orpheum Theater, Oakland, Cal., Oct. 14, will devote her time to moving pictures for the rest of the season.

Wallace Worsley will manage and direct a stock company in Yonkers, New York, for Carroll J. Daly, a moving picture man, opening Oct. 23.

The Marguerite Bryant Players revived "Graustark" at the Empire, Pittsburgh, week Oct. 9, to excellent business.

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PRODUCING FIRMS TANGLED

Combinations on the Road—One Night Stands—All Sorts of Theatrical Business and Plays in Gay Chicago

CHICAGO, ILL., Oct. 19.—(*Special*).—Frank A. P. Gazzolo, formerly of Klimt & Gazzolo and later of Gazzolo, Klimt and Rickson, has formed a producing company for the launching of "The Katzenjammer Kids," which consists of himself, Edwin Clifford, formerly best known as junior member of the firm of Rowland & Clifford and one of the firm of Rowland, Clifford and Gatts, which has "In Old Kentucky" on the road, and George Gatts, formerly of the United Play Company, and also of the three part firm owning "In Old Kentucky." The various producing firms are becoming confusing owing to the various combinations and it might be well to list what is doing. In addition to the new producing company outlined above there are combinations which have out shows and which operate theaters. Edward W. Rowland, Sr., of Rowland & Clifford, is associated with Lorin J. Howard in "Which One Shall I Marry?" and also in producing vaudeville acts. Edward W. Rowland, Sr., and Frank A. P. Gazzolo operate the Imperial Theater. Edward W. Rowland, Sr., and Schaefer Brothers operate the Crown Theater. Frank A. P. Gazzolo owns the Victoria Theater but leased it to Schaefer Brothers who are associated with Jones, Linick & Schaefer in its present conduct with a vaudeville policy. Frank A. P. Gazzolo, going it alone, has "The Little Lost Sister" on the International circuit. George Klimt, going it alone, has "The Millionaire's Son and The Show Girl" on that time. George Gatts, going it alone, had "Truxton King" on that circuit. Gaskill & MacVitty, who have "Rebecca of Sunnybrook Farm," "The Shepherd of the Hills" and "The Other Man's Wife" in one-night stands were associated with George Gatts in a production of "Graustark" which failed to get money in the smaller cities. "The Other Man's Wife" was written by Victor E. Lambert. Gaskell & MacVitty have one company out and book another which is in the east. The latter is owned by the Lambert Producing Company and Victor E. Lambert plays a leading role. Rowland & Clifford have "While the City Sleeps" and "My Mother's Rosary" on the International circuit. Edwin Clifford and Thomas Hanks have the National and Empress Theaters in Chicago. Halton Powell has "Broadway After Dark," "Step Lively" and "Little Peggy O'Moore" on the International circuit and a company has been formed to send "Broadway After Dark" and "Little Peggy O'Moore" to the one-night stands, which consists of Halton Powell, C. S. Hayes, Orville Gunnell and Merle H. Norton. C. S. Hayes is interested in "The Natural Law" which Norton has in the one-night stands and which another producer has on the International circuit. Norton heads a company which has "Freckles" in the one-night stands. Halton Powell leased "This is the Life" to W. C. Cushman, whose show closed last week but which may reorganize. Powell leased this title to the International show of that name headed by Fox & Stewart. These shows started out of Chicago this Fall with the title "The Movie Man." At first it was claimed that W. W. Wilson was putting out all three shows but as the opening of the season drew near Wilson got out from under some of them. The third and last closed recently in Iowa. One of them had a single day. It was said that Mr. Hamburg, of Menger, Ring and Hamburg, had one show. At least he is said to have taken the receipts of the first stand and the people were told the show could go on, on the Commonwealth plan. W. W. Wilson writes of the stranding of the third of the shows: "Business has been absolutely rotten, and had to close. A man with a million dollars behind him couldn't keep a thing going at $11 gross every night. This was a good show and gave satisfaction everywhere, billed like a circus but you couldn't drive them in with an ax. There is no such a thing as show business in the small one-night stands any more." That the show was entertaining is agreed by the performers, who say that the play was "A Night Off" under a new title.

Business generally is good in the one-night stands. "The Movie Man" was put out on a cheap scale and the fact that some companies closed was heralded far and near, frightening the managers. It played very small towns where there is little interest in plays. The more important one-night attractions out of Chicago play the best of the smaller cities and have no reason to complain to date. The traveling stocks (musical and dramatic) are doing well. Jack Bessey, who is known in certain territory and always sure of big business, is breaking his own records right along. Sherman Kelly is doing well in Minnesota and at Albert Lea, week before last, turned people away every night. John Winsinger's Players are doing well in Wisconsin and recently played the new Ringling theater at Baraboo, the first real show to make that house.

The Hagenbeck-Wallace show closes at Mt. Carmel, Ill., Oct. 26. The season has been very successful. At Detroit the show did the biggest day ever recorded up to that time but recently at Fort Smith, Ark., that record was broken and the circus got the biggest day in its history by $2,600. Charleston W. Va., was previously the star town of the Hagenbeck-Wallace route.

Gaskell & MacVitty are putting out another play for the one-night stands, written by Hayward McKent Barnes, with the title "The End of a Perfect Day." The song of that name is on every piano in the little towns and the title ought to draw. It is what the Chicago colony styles "a soft title."

E. R. Rose, author of several plays touring the International circuit, is ill at the Palmer House in Chicago.

"The Other Wife," Vaughan Glaser's show, closes at the Imperial this week.

"The Woman He Married," seen at the Imperial last week to good business, getting almost $1,000 on the Sunday, made a change in the cast when Rose Revere succeeded Marie Pettis as leading woman, being placed with the show by Harry Sheldon, the Chicago agent.

Louise Blair joined "The Millionaire's Son and The Show Girl" as leading woman at Indianapolis last week where the company did big business, after breaking the record at the Imperial in Chicago on its first week.

Hugo B. Koch is back from Los Angeles, Cal., where he spent the Summer, appearing in two or three pictures for Lasky. One of the pictures in which he had a leading role was seen at the Castle on Thursday of last week and his friends were attracted there by the announcement.

Pepple & Greenwald are launching another vaudeville act called "The Revue De Vogue" which is in rehearsal. Henry Catalano heads the group of entertainers. Raymond Midgely is producing the act.

"The Golden Lily," which has a big list of principals and chorus girls, is to open at the Oliver Opera House in South Bend, Ind., Oct. 21.

The Boston Oyster House stages a small revue at present but promises something extra big when the new part of the hotel has been completed. Eight principals and sixteen girls will appear in a show which will be seen on a regular stage, with scenery and equipment. Raymond Midgely expects to have charge of the producing at the new place when completed.

Anderson & Compart, a recently organized producing firm, sent Anderson's revue on th Gus Sun time and it did so well that a second act started that vaudeville tour at Toledo. Charles Anderson was in Chicago last week and secured four chorus girls from Harry Armstrong's office.

There is a new departure in the tabloid business around Chicago. These "tabs" are both dramatic and musical and give two shows a night at outlying houses, consisting of from six to a dozen people and selling to the house for $40 to $50 a night. The shows play a different house every night. Frank Rich has four such musical shows playing in outlying houses. Bobby Barker has one which plays seven nights a week in as many different houses and drives the people attracted to the most enthusiastic applause. He carries eleven people. George H. Webster is booking many of such tabloids and some houses play a tabloid policy. The most important house booked by Webster under this policy is the Star on Milwaukee avenue which has played burlesque, stock companies and a good grade of vaudeville in the past.

Jessie Houston organized a company here which played at Chicago Heights on Saturday and Sunday and then made its way southwest, opening on its regular tour at Wichita, Kan.

The States restaurant has new entertainment provided by Fred Clark, a producer from St. Louis, Mo. There are tight girls in the company.

"The Tourists," burlesque, was recently made over while playing the Engelwood by Raymond Midgely. Gertrude Ralston closed with "The Ginger Girls" at that theater last week and was replaced by Marjorie Lake.

Fred Herendeen, who has "The Elopers" in the one-night stands, was in Chicago last week and secured a Dutch comedian, a juvenile man and five chorus girls through Harry Armstrong. Jimmie De Wolf left the company last week and it is announced that he had a contract with the Shuberts which is for three years and that that firm called him to New York.

Carlos Sebastian will open a revue at Bismarck Garden Nov. 1 which will have sixteen girls and some well known principals, including the Loos Brothers. The Bismarck is no longer booked by the Benson agency. Talent is now secured by Carlos Sebastian and Harry Armstrong.

Sherman Kelly played to nearly $2,000 on the week recently at Albert Lea, Minn., and did $1,300 on a split week between Austin and Winona.

Tom Powell's Minstrels opened recently for a tour of the one-night stands and started off by giving satisfaction.

Dorothy La Verne heads a "Peg o' My Heart" which appeared at the Avenue in Vancouver, B. C., last week and won high praise from the critics.

O. H. Johnstone sent three people from the Sherman stock which recently closed at Dallas, Texas, to F. H. Bray's stock at Portsmouth—Mr. and Mrs. Frank Morris and Lucille Addis.

E. H. Pelmatier is now in advance of Frank H. Brooks' repertoire show.

Joe Foley has joined the western "The Million Dollar Doll."

Carl Heisen's "Follies de Vogue" opened at the Wilson Avenue Theater last week where it won high praise. There are fourteen people in all in the vaudeville act. Next to Mr. and Mrs. Heisen stands out Kittie Flynnn. The wardrobe is beautiful, the production elaborate and the dancing classy.

The bills of the week in the big houses are, Auditorium: "My Home Town Girl," a three-weeks' engagement for the benefit of the Policemen's Benevolent Association. The tickets are all sold and business is not injured by criticisms which have not been particularly enthusiastic.

Cohan's Grand: "The Great Lover" is in its third week.

Blackstone: "What's Your Husband Doing?" closed here last week. It may go out later in the season. The house is dark this week.

Cort: "Fair and Warmer" is in its eleventh week.

Chicago: "The Blue Paradise" is in its fifth week.

Illinois: "Alone at Last" opened this week; "Pom Pom" has gone on tour after a successful run.

Olympic: "Common Clay" is in its eighth week.

Princess: "The Unchastened Woman" is in its third week.

Garrick: "The Princess Pat" is in its third week.

Powers: John Barrymore opened this week in "Justice" following a few weeks of "Please Help Emily," which closed here.

Imperial: "The Other Wife" is the current attraction.

Playhouse: "Where the Rooster Crows" opened the Playhouse last week, formerly the Fine Arts. The production is unworthy of the improved theater.

One by one the successes of last season in the East line up for Chicago endorsement until the first thing the powers know they will have offered Chicago every sure thing and will be forced to fall back on untried plays. "Common Clay," "Fair and Warmer," "The Unchastened Woman," "The Great Lover" are holding unlimited leases of Chicago theaters at this time. "Justice" is at Powers' for a short time, and "The Boomerang" is announced to succeed it; in a musical way, "Princess Pat" and "The Blue Paradise" occupy local stages, while "Pom Pom" just concluded a Chicago engagement. There remains a few big New York successes which will come here later, but the early arrivals outshadow the ones to come to such an extent that the last half of the present season is hardly expected to duplicate the first half when it comes to theatrical fare.

Among the plays announced for the Theater de la Francaise, to open at the Playhouse, formerly the Fine Arts Theater, on Nov. 6, are: "Mon Bebe" ("Baby Mine"), by Maurice Hennequin; "La Rafale," by Henri Bernstein; "Une Femme Passa," by Romain Coolus; "Le Petit Cafe," by Tristan Bernard; "L'Idee de Francoise," by Paul Gavault; "L'Homme Qui Assassina," by Claude Farrere; "Durand et Durand," by Ordonneau et Vaisvreque; "L'Amour Defendu," by Pierre Wolf; "Jeanne Dore," by Tristan Bernard; "Ma Tante d'Honfleur," by Paul Gavault; "Madame Sans-Gene," by Victorien Sardou; "Cyrane de Bergerac," by Edmond Rostrand; "Miquette et Sa Mere," by De Flers et De Caillavet; "Un Fils d'Amerique," by Marcel Gerbidon; "Notre Jeunesse," by Alfred Capus; "Les Hannetons," by Eugene Brieux; "Chateau Historique," by Bisson, and a classic repertory for Friday matinees.

E. E. MEREDITH.

BALTIMORE

BALTIMORE (*Special*).—Farces possessing as much merit as "Fair and Warmer" are so rare that one is apt to over-enthuse when such a delightfully amusing bit of writing comes along, but too much praise cannot be heaped upon this Hopwood piece. Baltimoreans were most enthusiastic in their appreciation of both the play and the acting and Ford's accordingly had another highly prosperous week. Naturally, Madge Kennedy received the tributes of her devoted admirers, and we are thanking ourselves that we had further opportunity to become more intimately acquainted with this charming actress.

Lou-Tellegen was received most cordially in Baltimore on his first appearance as an English speaking actor, and although the play "A King of Nowhere" was hardly worthy of an artist of such marked ability, it furnished theater-goers here a chance to study this excellent actor, and he may be sure of a large public should he choose to make his engagements annual affairs. The Aborns did not fare so well with their engagement in Baltimore, their audiences being small at the majority of performances. Their repertoire was well chosen and their casts included the best singers they have ever brought to this city.

The Auditorium, which has been offering the International Circuit attractions, enjoyed the best week of its season thus far with the cartoon musical play, "Bringing Up Father." George White and Lucille Cavenaugh are undoubtedly one of the best dancing teams seen at the Maryland in a couple of seasons. Lynne Overman and company ran second with a clever sketch, "Mary's Ankle," which Overman acted with unusual skill.

Charles B. Ford, has just announced that he has secured that popular and distinguished artist Alma Gluck, for a recital to be given at Ford's Nov. 28.

The Baltimore Symphony Orchestra inaugurated its second season at the Lyric Oct. 20. Marcella Craft was the visiting soloist. All seats were disposed of four hours after the sale opened.

One of the most rapid rises on the ladder to success on record, is the case of Ethel Wilson, the charming Baltimore girl, who played opposite Maude Kennedy last week at Ford's in the role created by Janet Beecher. Less than three years ago this young girl was playing small bits with the Poli Stock organization in this city. She attracted our attention at that time by the unusually finished character of her work and her ability to command interest and make even small roles stand out. Her performance in "Fair and Warmer" judged from a purely critical standpoint, was one of the best bits of work we have seen this season.

After an absence of several seasons Mary Ryan made her re-appearance on a local stage at Ford's, Monday night, Oct. 16, when she enacted the role of Margaret Case in Max Marcin's "The House of Glass." There has been much curiosity here to see this piece and a large audience practically filled the house for the opening performance. Miss Ryan gives a very sympathetic and keenly penetrative conception of the role which she created. The work of Thomas Findlay and Fred Burt was especially commendatory. "Potash and Perlmutter," Oct. 23.

The enthusiastic reception which Chauncey Olcott received on Monday, Oct. 16, at the Academy of Music, from his loyal admirers, who practically filled the house, must have given him genuine satisfaction. Although he did not visit Baltimore last season, his following is quite as large and devoted as in the past. He is appearing in "Honest John O'Brien," etc., is under the management of Cohan and Harris. Cohan and Harris have surrounded Mr. Olcott with what is by far and away the best cast of players he has had in his whole career as an actor. A glance at the list will convince you of this. It includes Joseph Kilgour, George Sidney, Edward Gilliespie, George Schaffer, Calvin Thomas, Willette Kershaw, Grace Goodall, and Mary Ramsey. Week Oct. 23, Rose Stahl in "Our Mrs. McChesney."

It was a real delight Monday night to welcome that charming and talented actress, Willette Kershaw, back to Baltimore, after a long absence. She became a great favorite with Baltimoreans several seasons ago at Ford's, when Will A. Page inaugurated the first Summer stock company Baltimore had ever enjoyed. During her engagement as star of the organization, she played many diverse roles and achieved splendid success in all, but we especially remember her delightful performance in "Divorcons," and "The Marriage of Kitty."

At the Auditorium, current week. "The Girl Without a Chance" is receiving its first presentation in Baltimore.

Nixon's Victoria again rivaled the Keith house with a vaudeville bill which was in every sense of the word a bargain at the prices. Enormous crowds have been in attendance and the new management is meeting with deserved success.

It would not seem amiss to mention the great interest aroused here last week at that elegant little playhouse, The Parkway, which stands in a class by itself. For the week just past the management offered the first local presentation of H. H. Sothern's first screen work in "The Chattel," which marked his debut in this line of work.

I. B. KERNS.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Orpheum (M. Lehman, manager): Dancing predominated in the vaudeville bill opening Oct. 8, the headline act being Bankoff and Girlie with Madeline Harrison and ballet. Their offering impressed one as being more of gyrations than of art, however. Edna Brothers and company appeared in a sketch founded on fairy tales and were received favorably. Spencer and Williams in songs and dances and Albright and Rodolfi in grand opera selections were also pleasing. Other acts were McLallen and Carson, in skating and dancing; Robbie Cardone, in classic poses, and the Two Fays and Two Cooleys, in very funny automobile and trolley car stunt. Not to be outdone, the motion pictures were also of dancing.

Gayety (Geo. Gallagher manager): The Hip Hip Hooray Girls and Ben Pierce, with a company of exceptional merit, staged a big show and a worthy production, week Oct 8. The music and dancing was far above the average and a Marinba Band of six offered a very strong specialty. Bostonians with Frank Finney were also on.

Century (Jos. Donegan manager): The Big Review of 1917 proved to be a riot of music and merriment and girls. Harry "Hickey" Levan dispensed most of the comedy, though Charlie Saxon was a droll and quaint assistant. Dody Morris, as a million dollar movie star, headed the feminine contingent. Current attraction, "The High Life Girls."

Garden (W. H. Quigley, manager): "The Old Homestead," the International circuit attraction, week Oct. 8, had apparently lost none of its popularity. The cast is well selected and the story very creditably played in the present production. James O. Barrows, as Uncle Joshua Whitcomb, heads the company. To follow, "Which One Shall I Marry?"

Pantages (W. J. Timmons, manager): A tip-top bill of the widest variety was the offering, week Oct. 8, at this popular vaudeville house. Dale and Archer in a lively comedy were the favorites, though Grace De Winters stood out as a skillful ventriloquist and surprise and was heartily recalled. Mabel Naynon's troupe of trained birds; The Earl and the Girl, a one-act musical comedy; Rawson and Claire in "Yesterdays," and McCloud and Carr in a musical act, were the offerings for the week.

Globe (Cyrus Jacobs, manager): A canine comedy, "The Robbery of the Overland Mail," was the decidedly novel headline act opening Oct. 8. Other acts of merit were the Dancing Mars, in a well presented pantomime, "All for a Kiss"; the Gilbert-Sullivan Trio; Roth and Roberts, in a good line of Italian comedy patter, and Permaine, artist of the concertina. Huntress, an impersonater, furnished a surprise in a series of interesting modern and Egyptian dances—if one cares for that.

Shubert (J. B. Fitzpatrick, manager): Lew Fields in "Step This Way" week Oct. 8. A classy show, fancifully staged, well costumed and well acted. Bergman and Clark exceptionally good in their songs and dances. Current attraction, "Experience."

Grand Opera House: With only memories of its former glories, the old Grand Theater has put on a white front and is trying out a policy of pictures and vaudeville. The opening attraction was "Wanted—A Home." It was a foolish story redeemed by the acting of the star, Mary MacLaren.

Convention Hall (Louis Shouse, manager): Ellis Opera company, with Farrar, Muratore and other stars. "Carmen," Oct. 25: "Il Trovatore," Oct. 26.

Royal: Blanche Sweet in "The Storm"; Lenore Ulrich in "The Intrigue." S. R. O.

Regent: Mabel Taliaferro in "The Dawn of Love"; Virginia Person in "The War Bride's Secret." Big business.

Joseph Yanner, a Kansas City boy, was at the Orpheum, week Oct. 8, in support of Edna Brothers.

Lottie Salsbury, whose home is here, has joined the Dubinsky Players at the Tootle Theater in St. Joseph to play ingenue parts.

The big Auditorium, long the home of stock, has fallen in line, playing pictures and local productions. This is the twelfth big theater here to open this season, leaving only the old Orpheum remaining dark.

J. R. MCCLERRY.

BUFFALO, Y. N.

BUFFALO, N. Y. (*Special*).—Buffalo gave a regal welcome to Mrs. Fiske in "Erstwhile Susan" and the Star Theater was crowded Oct. 9-14. The audiences were appreciative of Mrs. Fiske's superb work. Ruth Chatterton in "Come Out of the Kitchen," 16.

"The Cinderella Man" is a charming love story and drew large audiences to the Teck Theater, 9-14, and Phoebe Foster and Shelly Hull deserve great praise for the manner they carry along their roles that might easily be spoiled. "Katinka," 16.

"The Heart of Dixie," shown at the Majestic, 9-14, was a treat in the way of thrills and excitement. Jerome Bruner, Doris Harrd, and Richard La Salle did creditably. Joe Welsh in "The Peddler," 16.

Houdini was the headliner at Sheas, 9-14. Bert Lamont and his cowboys are always favorites. The special extra attraction was Eva Taylor and Lawrence Gattan in "Rocking the Boat." The balance of the bill was fair.

The patrons of the Gaiety had their fill of laughs—Sam Howe and company played to capacity houses. "Some Show," 16.

The Olympic Theater, 9-14, offered "The Chic Chicklets," with Charles Irving and Pokey as the special attraction by Glendower Malon and company.

The Lyric, 9-14, featured Major Kealakai and his troupe in Hawaiian music.

JAMES W. BARKER.

MOBILE, ALA.

MOBILE, ALA. (*Special*).—Under the management of "Mike" McDermott, The Lyric opened for the 1916 season, with "The Lilac Domino," with Yvonne Darle in the leading role Oct. 7. A very capable cast and performance gave great satisfaction to good business. "Watch Your Step," Oct. 14. The management announces that a good many attractions are booked for this season, and the outlook good for large business.

The Strand, formerly the Columbia, under new management, opened Oct. 15 with vaudeville and moving pictures. Empire: motion pictures; The Crescent, motion pictures, and The Crown, motion pictures, are doing good business, with big features.

RUBEN B. RICHARD.

(*Continued on page 15*)

SIR HERBERT TREE IN DOUBT

Undecided About Putting On the Shylock Play in Boston—Spectacles a La Hip. for Opera House

BOSTON (*Special*).—Sir Herbert Tree began his season with the Boston opening of "Henry VIII" Oct. 15. Edith Wynne Matthison and Lyn Harding are again in Sir Herbert's company. He is uncertain about the length of the Boston engagement, and he is undecided about the production of "The Merchant of Venice." There is some chance, however, that the Shakespearean play will be put on before the end of the Tree company's stay here.

The Jewett Players, organized and directed by Henry Jewett to produce the best in English drama, have enjoyed an encouraging share of prosperity during the first two weeks of their existence at the Copley. Last week they appeared to even better advantage in "The Admirable Crichton" than in Shaw's "You Never Can Tell," the week before. This week Mr. Jewett is giving Boston the unusual opportunity of seeing "The Importance of Being Earnest."

The other bills: Colonial, The Follies; Shubert, "So Long Letty"; Park Square, "Good Gracious Annabelle"; Plymouth, "The Silent Witness"; Wilbur, "Very Good Eddie"; Tremont, "Potash and Perlmutter in Society"; Castle Square, "Rolling Stones."

"Good Gracious Anabelle," the Clare Kummer farce which Arthur Hopkins gave its first metropolitan production last week at the Park Square, has proved a remarkably fresh and diverting piece, that has, for an American play of the sort, a good deal of tone and fineness. It will be, wherever it goes, one of the marked successes of the season.

Boston is crowding the Shubert for the two weeks of "So Long Letty," but the piece, however enthusiastically sponsored by California, seems pretty common stuff compared with even the average musical play of the Eastern stage. Mr. Morosco has spent heaps of money on it, obviously, but intrinsically "Letty" is hardly worth it. Charlotte Greenwood is amusing, but she gets, or takes, much less chance than usual to flail her limbs about. The settings by Livingston Platt are charming. They are the redeeming feature of the piece.

Lawrence McCarty announces that he intends to conduct the Boston Opera House much as did the Boston Theater years ago. That is to say, he has arranged for a series of spectacular pieces, like "Ben Hur" and the Hippodrome shows to fill out the time when the stage will not be occupied by the visiting operatic or ballet companies.

Mary Young has given an excellent account of herself in the leading feminine part in "The Silent Witness," the part in which she has succeeded Emelie Polini. Otto Hauerbach is still engaged in remodeling the play. The prologue has been dropped, and the first act rewritten.

Sir Herbert Tree attended the final game of the World's Series, having as his guide E. F. Harkins, the dramatic editor of the *Journal*. Sir Herbert could make nothing of the game, but he was vastly impressed with the crowd.

At the end of her season in the Follies, Ina Claire is again to go to London.

Denman Maley and Olive Reeves-Smith, both members of the "Very Good Eddie" company at the Wilbur, were married last week.

FORREST IZARD.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—David Belasco brought Frances Starr to the Belasco Theater the current week in the new comedy, "The Little Lady in Blue," by Horace Hedges and T. Wigney Percyval, believing the time is ripe for comedy, for his star's stellar appearance this season, after a careful calculation of the possession of exceptional powers of versatile characterization, personality, and charm. A crowded opening night disclosed a distinct representative audience of fashion and culture in attendance, full of praise for the star's intelligent work and worth and the play's excellent, interesting impression.

The story concerns the romance between an English Miss of twenty-one, and a young "ne'er-do-well," whose riotous living and behavior have finally culminated in his disgraceful expulsion from the English Navy. The scenes of the play are laid in France and England in the year 1820 and the costumes are of that period. The manner in which this calculating and accomplished young countrywoman brings this young profligate to a full realization of his responsibilities to himself and his duties to those about him, adding incidentally in the meantime to her own happiness, is adriotly and charmingly drawn. A thoroughly accomplished supporting company comprise Jerome Patrick, George Giddens, Frederick Graham, Albert Andrews, Roland Rushton, Horace Braham, Charles Garry, Lucy Beaumont and Eleanor Pendleton. "The Boomerang," Oct. 23, for a week. This successful comedy is en route to Chicago for an indeterminate run and Washington is the only city in which it will be presented between the periods of its New York and Chicago engagements.

The National has a wonderful winner for the current week in "Fair and Warmer." The Selwyn solid year success of the Avery Hopgood deliciously funny farce comedy which opens to a crowded house, scoring a notable hit with the entire week strongly sold in advance. Madge Kennedy is at the head of the original cast that includes John Arthur, Ethel Wilson, Robert Ober, Arthur Stanford, Jane Seymour, John Morris and Harry Lorraine. "The House of Glass," with Mary Ryan, follows, succeeded by "Potash and Perlmutter."

"While the City Sleeps," written by Edward E. Rose, is the current week's International Circuit offering at Poli's, with a splendid opening.

Another double-star bill is on view at Keith's this week, which includes George White and Lucille Cavanaugh and Jack Norworth. Other brilliant entertainers include Harry Tighe and Sylvia Jason Merian's Swiss Canine Comedians, Mlle. Blanca of the Metropolitan Opera company, Ed. F. Reynard, the Leightons and Maud Muller.

Al Reeves Beauty Show, always a popular visitor, is the Gayety's strong magnet this week. R. Fulton Jarboe, musical director of "The Midnight Maidens," just closed a most excellent engagement at this house, is the father of Manager Harry Jarboe, the Gayety manager. Mr. and Mrs. Jarboe are together this season around the Columbia circuit.

The Columbia is celebrating its first anniversary under Loew management. The former home of dramatic presentations and musical comedy changed hands Oct. 8, 1915, becoming one of the chain of theaters operated by Marcus Loew. Lawrence Beatus, Washington's resident manager a studious worker, has brought remarkable success to the Washington home of the Paramount pictures.

The Washington Square Players of New York will make their first outside appearance at the Belasco Theater the week of Oct. 30 in a repertoire of ten short plays.

JOHN T. WARDE.

PHILADELPHIA

PHILADELPHIA (*Special*).—There are two new attractions at the local theaters this week, Oct. 16, both of which have been seen on Broadway. At the Garrick Jane Cowl opens in "Common Clay." While this play was seen the Summer of 1915 in Atlantic City by many Philadelphians, its stay here should prove very satisfactory.

At the Broad, Marie Tempest in a "Lady's Name," closed its final week, while at the Metropolitan Opera House the New York Hippodrome in "Hip Hip Hooray" has opened for a long stay. Its headliners are too numerous to mention individually but Sousa, Charlotte and the Ice Ballet are the headliners.

"Experience" has been playing to such big houses at the Adelphi that on Oct. 12 a "breakfast matinee" at 10:30 was given, a regular matinee and also an evening performance.

Clifton Crawford in "Her Soldier Boy" is drawing big crowds at the Lyric. The cast is uniformly good and Philadelphians welcomed back John Charles Thomas, last seen here in "Alone at Last." Margaret Romaine, a new leading lady, has also proven very satisfactory. "Sybil" is doing a remarkable business at the Forrest considering how well known the music is and is booked steadily for several weeks longer.

The International circuit is offering at the Walnut, "Bringing Up Father in Politics." At the Orpheum, "For the Man She Loved," and "The Eternal Magdalene" at the Knickerbocker, it being the third week for Eugenie Blair in this city.

J. SOLIS COHEN JR.

LOUISVILLE, KY.

LOUISVILLE, KY. (*Special*).—"The Little Lost Sister" was a strong attraction at the Gayety Theater Oct. 8-14. It was well staged and admirably well acted.

At Keith's a big bill drew well, same period, the program showing Baker and Janis, The Aniko Trio, Clifford Walker, Leon and Adeline Sisters, Mack and Walker, Una Clayton and company and The American Comedy Four.

The burlesque offering at the New Buckingham, the Beauty, Youth and Folly Company, was one of the best of its kind appearing here this season. "Dave" Vine and Luella Temple were featured and business was good.

The opening of Macauley's Oct. 16 promises to be a notable event. The house has been thoroughly overhauled, redecorated and made practically new in every particular. The stage has been enlarged, new scenery painted, a new curtain provided and in fact the house made an absolutely modern play house in every respect. Cohan's Revue will be the opening attraction and the advance sale has been very large.

Louisville's brief season of Grand opera Oct. 17-18 at Keith's, with the Boston National Company was a big success financially. Max Robinoff announces operas new to Louisville with high-class principals, large orchestra and a Russian ballet.

All of the motion picture houses are having record-breaking audiences. The explanation is the films shown are of the latest releases and the stars are of such calibre as Dustin Farnum, E. H. Sothern, Virginia Pearson, Mary Pickford and Chaplin, the only.

Kentucky's classic, the running race meet, at historic Churchill Downs, has drawn thousands to the city for the Fall dates and all amusement interests have been stimulated thereby.

Friends in the profession will learn with regret that J. G. Elgin of the N. & O. R. R. interests here has severed his connection with the company with which he was associated so many years. The local railroad boys gave him a loving cup at parting with appropriate ceremonies, evidencing the high esteem in which he was held. No man in this city was better known among professional people than "Jack" Elgin and he will be missed by the visiting professional people.

Cole Young Rice, the young dramatist and husband of Alice Regan Rice, of blessed memory, was the guest of honor at a meeting of Louisville's Literary Club Oct. 9. He delivered a masterly address on poets of the present time and incidentally dwelt upon the relations of poetry and the drama. Mr. Rice's future as a lyric dramatist looms big in the future in the opinion of his friends and Louisville critics whose opinion is worth while.

CHARLES D. CLARKE.

HUNTINGTON, IND.

HUNTINGTON, IND. (*Special*).—The Jack Bessy company played a successful engagement Oct. 2-7. The following were given: "Kick In," "A Pair of Sixes," "Never Say Die," "Baby Mine," "Little Shepard of Barcain Row," and "The Lottery Man." They played to good business.

The coming season bids fair to be a live one, as Manager Rosebrough has made special effort to get good bookings. The Empress and Princess continue to give good photoplays.

The case of the State against the Huntington Motion Picture Company is scheduled for the November term of the Circuit Court. They were arrested for trying to open on Sunday. Public sentiment seems to favor Sunday shows here.

ISIDORE L. MARX.

IOWA CITY

IOWA CITY, IA. (*Special*).—"What is the Secret of Marquete Clark's Success?" Manager W. M. McKenzie, of the Englert Theater has announced, is the prize winner in the Marquete Clark's contest. The contest was to find among his patrons why Miss Clark was so popular and successful. The prizes were $5 for the first, and a free pass for the Englert for a month as the second prize. The prize winners were Miss M. A. Meyers, and Thos. O. Harrison.

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SYRACUSE, N. Y.

SYRACUSE, N. Y. (*Special*).—Wieting, Oct. 9-11: "Go To It" was presented with Percival Knight and Emma Janvier first in favor. The play itself is not very good. The chorus showed a well selected group of pretty girls. Mr. Knight's part is not as good as he has been seen in, but he makes the most of it. Miss Janvier is a good comedienne. Fair houses.

San Carlos Grand Opera Company presented five performances beginning 12, to fine houses. Inasmuch as many Italians were to be present at the opening performance on Columbus Day, the program consisted of the better known Italian masterpieces. "Cavalleria Rusticana," "Pagliacci," "Lucia Di Lammermoor" and "Lohengrin." All were rendered in a very excellent manner. Mary Kaestner, Manuel Salazar, Edvige Vaccari, Stella De Mette, Salvatore Sciaretti, Pietro Coralla and Luisa Darcies carried off the honors in their respective acts.

"Hobson's Choice," 16-18. Tom Wise in Shakespeare's "Merry Wives of Windsor," 19-21.

At the Onondaga Hotel Oct. 10, Marta Wittowski delighted the members of the Morning Musicals, a local club of music lovers of this city with several of her songs: The cavatina from Meyerbeer's "Robert le Diable" and "Jean" being the most popular.

Empire: Boston National Grand Opera Company presented Tamaki Miura, Japanese prima donna, in "Madame Butterfly." Max Robinoff claimed, after the production, that it was the most perfect performance of "Butterfly" ever given in this country or abroad. Miura's voice was exceptionally strong and her rendition of Cio Cio San was most perfect. Unfortunately there was a small house but what was lacking in numbers was amply made up in outbursts of applause which greeted Miura, Riccardo, Martin and Thomas Chalmers. On their return, Nov. 4, they will surely have a packed house as the production has been much talked of and much favorable comment from all who witnessed the performance has been forthcoming. It was announced that Morton Adkins, a local man, formerly with the Aborn Opera Company in New York and on tour, would join the Boston National Opera Company in a couple of weeks.

Arnold Daly in "The Master" at the Empire, 12. The play is very well acted but very unpleasant and it is a question whether it will "take."

Premier production of "Shirley Kaye," in which Elsie Ferguson stars, took place Friday, 13, at the Empire. Ignoring all signs of superstition the Syracuse Advertising Men's Club bought out the house the first night and had no trouble in disposing of the seats. A crowded house greeted Miss Ferguson on her initial performance. The play was repeated, 14. In the party of New Yorkers who attended the first performance, were Marc Klaw and Hulbert Footner, the latter the author of the play.

At the Empire 16-17, May Robson in "The Making Over of Mrs. Matt." Oct. 19-21, four performances of William Harris, Jr., in Bayrd Veiller's latest melodrama, "The Thirteenth Chair."

FREDERICK E. NORTON.

Miss Marjorie R. Davis, who has been playing with the Park Brown Co., in Ontario, Canada, in stock, has returned to New York.

ST. LOUIS, MO.

ST. LOUIS, MO. (*Special*).—The Shubert-Garrick announces the only dialect comedian who still maintains his standing as a star, Lew Fields, in "One Step This Way." Alice Fischer still leads his support. Fields opened his engagement on Sunday evening, Oct. 15. The second week of "Experience" has shown business almost as good as the first.

Neil O'Brien and his assembly of minstrels has made the lovers of that old-time popular form of entertainment happy for the past week. The week following the Fall festivities has resulted in less than the normal business, but attendance has been fair at that. Next week, 16, Julian Eltinge in "Cousin Lucy" with his $25,000 wardrobe is on the cards. Eltinge is a local favorite and is sure of packed houses.

At the Columbia, "big time" vaudeville is offering Lew Dockstader and Louise Dresser. Next week Stella Mayhew heads the bill.

The Players, after a week of Rose Stahl's old-time success, "The Chorus Lady," presents the biggest novelty possible for a stock company. "On Trial," with complete details—revolving stage and all—just as it was shown in the metropolitan production.

Miss Thais Magrane made a big individual hit in "The Chorus Lady." Her work proved her the past mistress of comedy as well as emotional work.

In "On Trial" Mitchell Harris again takes the lead as "the defendant" while Miss Magrane, Miss Curtis, Miss Ellison, Miss Esther Howard and little Helene Higgins are all splendidly cast. Arthur Holmes, who is proving one of the popular favorites; Joseph Daily, whose comedy has made all St. Louis roar; Jason Robards, Louis Barteis and the rest of the company will have ample opportunity for artistic portrayals.

At the Park, the Park Opera company continues, it now being one hundred and twenty weeks since its opening performance. Week 9-14 Sarah Edwards had the leading role in a musical rendition of "The Rejuvenation of Aunt Mary." Billy Kent is featured in "Miss Nobody of Starland" the current week.

HAGERMAN.

RALEIGH, N. C.

RALEIGH, N. C. (*Special*).—"The Only Girl," Sept. 27, at the Academy of Music, to good business. "Lilac Domino," Sept. 28, pleased a capacity audience. Return engagement of "The Birth of a Nation" Oct. 9-11.

"Elite Entertainers," at the Grand, Oct. 2-7. Business and productions only fair. All picture houses report fair business.

JOHN W. CARDEN.

(Continued on page 16)

STEIN'S MAKE-UP NEW YORK

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REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 15)

PITTSBURGH

PITTSBURGH (*Special*).—The Alvin had a return engagement of "The Only Girl," Oct. 9-14, but with very few of the original cast. E. A. Turner is Thurston Hall's successor, and Laura Arnold has the role of Wilson. The piece has not suffered to any extent, however, with the numerous changes. Al Jolson with the Winter Garden company in "Robinson Crusoe, Jr.," week Oct. 16.

The engagement of Montgomery and Stone in "Chin Chin" at the Nixon proved a profitable one, Oct. 2-14. Sarah Bernhardt in repertoire, Oct. 16-21.

Mutt and Jeff's Wedding was the big attraction at the Lyceum, Oct. 9-14. This offering contained many catchy musical numbers, plenty of comedy, and a clever and praiseworthy cast gave the interpretation. Manager Wilson was forced to use his S. R. O. sign during the engagement. "The Heart of Dixie," Oct. 16-21.

The Marguerite Bryant players gave a revival of "Graustark" at the Empire, week Oct. 9, to good houses. Marguerite Bryant was cast as Princess Yetive, and is a much admired leading woman at this house. Frank Marg's Grenfall Lorry was well done, and Charles Kramer was happily cast as Harry Anguish. The other members of the company were ably cast.

Mildred Macomber was the headliner of a good bill of vaudeville at the Davis, Oct. 9-14. The other acts on the bill were also first class, among which were Claude and Fanny Usher, Thomas Egan, Jack Wilson, George Lyons and McCormick and Wallace. Phyllis Neilson-Terry is the headliner, Oct. 16-21.

The film spectacle "Civilization" is in its fifth week at the Pitt, but closes Oct. 21 to make way for Annette Kellermann in "The Daughter of the Gods." The Gayety, Victoria and Academy offered good burlesques week Oct. 9, and are drawing fairly good houses.

The biggest crowds so far this year have attended the Pittsburgh Exposition during the week of Oct. 9 where Modest Altschuler and the Russian Symphony Orchestra were the chief attraction. Lada, a Russian dancer, is appearing with the orchestra in Pittsburgh.

A season of grand opera will be given by the Inter-State Opera company at the Schenley. Twelve operas will be given on six consecutive Wednesdays beginning Nov. 29, one matinee and evening performance. This same company will also appear in Cincinnati, Detroit and Cleveland on alternating days. The repertoire is as follows: "Manon," "Faust," "Lakme," "Les Pecheurs de Perles," "Lohengrin," "Siegfried," "Romeo et Juliette," "Tristan and Isolde," "Un Ballo in Maschera," "La Forza del Destino," "Secrets of Susanne," and "Don Pasquale." In conjuction with the opera, three ballets will be given, L'Oracle, Le Triomphe de l'Amour, and Une Intrigue Galante sous Louis XV. M. Emile de Recat, the composer, will also direct.

D. JAY FACKINER.

CINCINNATI

CINCINNATI (*Special*).—There is a wide variety of entertainment at the theaters this week. Oct. 28, and one who cannot find something to his liking must be difficult to please. The clever English comedy, "A Pair of Silk Stockings," opened at the Lyric, Sunday, Oct. 8. The cast is different from the one that presented the piece here last season but is every way as acceptable. Ida Stratham made a decidedly favorable impression as Mollie Thornhill and there was a subtle humor about the interpretation of the role of Sam Thornhill by Langdon Bruce that pleased immensely. "A Pair of Queens" opened at the Lyric, Sunday, Oct. 15.

At the Grand, the Cohan Revue 1916 played to a good house, Oct. 9, and had a good week. Valli Valli carried the honors though the rest of the cast is quite up to expectations. The first nighters commented a lot on the clever manner in which George M. Cohan has patched a superabundance of entertainment together in a really logical manner. Montgomery and Stone in "Chin Chin," week Oct. 16.

A brilliant dancing act called "The Garden of the World," in which Adelaide and Hughes are featured, scored heavily at B. F. Keith's. Essentially of an allegorical nature it was one of the best interpretative dance pantomimes seen locally in many a day. Owing to the elaborate nature of the act the rest of the bill was somewhat curtailed.

Musical comedy in tabloid form held the boards at the Empress, with Nat Fields and company in "The Girl Behind the Counter." It is a typical Weber and Fields offering and came at the close of an otherwise well balanced bill.

The German theater opened its season Sunday night, Oct. 8, at the Grand Opera House, presenting a lively modern comedy entitled "Die Selige Excellenz," by Rudolph Presber and Leo Walker Stein.

Peoples and the Olympic continue to draw well with a good class of burlesque entertainment.

The Bilda Opera company is booked for three performances at Music Hall, Nov. 3-4.

The picture houses seem to have lost none of their attraction for the people. Particular attention has been attracted to the first appearance of E. H. Sothern in "The Chattel," opening for a four-day run at the Walnut, Oct. 8. Marie Doro in "The Lash," drew well at the Strand. Fox and Metro features were seen at the Star.

WILLIAM SMITH GOLDENBURG.

NEWARK

NEWARK, N. J. (*Special*).—It was a truly Brownell-Stork night at the Broad Street Theater, Oct. 9, when "Just a Woman" was presented. The play, which is Broadway proof, needs no mention, as it is a success. The Newarkers have seen Mabel Brownell in many roles during her several season's in stock, many were liked and it is safe to say she has proven a great favorite. Her role in "Just a Woman" suits her perfectly, and she has given it much thought, portraying a humane woman. Her work gives her an opportunity of delineating the character never a single suggestion of overacting; a well-planned and splendid performance. It is needless to say her reception was an ovation. It was a truly "Welcome Home" week. Clifford Stock was also well received as the judge, was impressive, humane and splendidly portrayed. Ernest Anderson was likeable as James Stanley and made a most favorable impression. Excellent work was done by Stuart Fox, as The Boy; George Burton, as the crippled coachman gave a fine performance. Others in the cast were, Marguerite Burt, William B. Randall, David H. Lindley, John Ward, James Eagle, Grace Stoddiford. The Newarkers appreciated the return of these favorites by crowding the houses.

GEO. S. APPLEGATE.

ALBANY, N. Y.

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, "Lost in New York," closed a satisfactory engagement of three days, Oct. 7. Leonard Grover, Jr., and Kitty O'Neill appeared in the leading roles. Joe Welch, the Hebrew comedian, supported by a fair cast in Hal Reid's drama, "The Peddler," played to small audiences Oct. 10-11. F. Ray Comstock's newest musical production, "Go To It," scored a distinct success, Oct. 12-14, and played to tremendous audiences. The cast of principals was especially capable and the music proved of the popular catchy sort which immediately won favor. The company included Wellington Cross, Lois Josephine, Will Deming, Percival Knight, Charles Judels, and Willie Archer, and a large and musical chorus. Current week, "The Merry Wives of Windsor," and John Drew in "Major Pendennis."

Harry Hastings' musical revue, featuring Dan Coleman, the popular Irish comedian, played to record business at the Empire, week Oct. 9-14. The company associated with Coleman included Elsie Meadows, Ethel Lytle, Phil Peters, Frank Mallahan, and Alma Baur.

At Proctor's Grand, a varied vaudeville bill was offered, week Oct. 9-14, which attracted the customary crowded houses. The leading acts for the first half were, Sammy Reap and Patricia O'Dare in the sketch, "Dream Pirates"; Sam J. Curtis and Elsie Gilbert, May Francis, and Bernard and Janis. The latter half Johnson and Dean, Tossing Austins, John J. Sparks and company, and McAvoy and Brooks, proved good drawing Cards.

Vaudeville and film features drew large crowds at the Majestic. The Clinton Square had the Twilight Sleep pictures, which drew largely.

Dan Coleman, leading comedian with Harry Hastings burlesque company, was a guest of the Kiwanis Club at a dinner at the Hampton Hotel, Tuesday. Mr. Coleman made a brief address telling how a big theatrical company is managed. Frank O'Neil, Frank Mallahan, and Thomas Allen, also members of the Hastings company, rendered songs and recitations.

Montrose J. Moses lectured before the Albany Drama Society Oct. 17, in the auditorium of the State Educational building on "The History of the American Drama." Mr. Moses is engaged in literary and dramatic work. At present he is engaged on three volumes of "Early American Plays."

GEO. W. HERRICK.

CENTRAL PENNA.

BELLEFONTE, PA. (*Special*).—Garman's Opera House, Bellefonte, played Mack's "Mother Goose," Oct. 7, to a full and appreciative audience. "Peg o' My Heart," Oct. 21. The house has been doing good business all Fall.

The Scenic Theater, Clayton Brown, manager, is running Triangles, Paramount, Metro, Vitagraph Blue Ribbon, together with Hearst Weekly, Burton Holmes Travel and Pathe "Who's Guilty?" series doing well since the infantile paralysis ban has been taken off. The Lyric only ran Mondays and Saturdays during the period the ban was on. It carries the Universal program and is at present running the "Peg o' the Ring" series.

The Nittany Theater, at State College, under the management of Linn Blackford is running a close-up program of Triangles, Metro, World, Paramount. The theater was all overhauled and painted during the Summer. The Pastime, at State College, was also taken over under the same management as the Nittany. Mr. Curry retiring from the business, will be used for runs of feature films of note and on Saturdays and Fridays with regular programs.

Charles Rowland, of Phillipsburg, Pa., has purchased the old theater lot from the Pierce family, it having been vacant since the theater burned down some years ago and has formed a company to erect first-class up-to-date opera house on the lot with offices and stores in the front of the building at a total cost of $60,000. The lot has already been cleared and building will be finished by Spring. It is planned to seat one thousand. The coal business is booming in that country and business is good. Booking will be started in the near future, when things are more under way.

The Garden, at Lock Haven, has opened for the season for shows, running about an average of two a week, the rest of the nights being devoted to moving pictures. It is under the management of Harry Fredericks and outside of the Vitagraph blue ribbon features uses various pictures of other lines.

The Lyric, at Lock Haven, under the management of Miss Kreamer, having been overhauled, is running moving pictures almost entirely. The programs being used are Triangles, Paramounts, Fox, and Metro. Business is good in the town on account of the new dye works, the paper mill and the silk mill.

GEO. T. BUSH.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (*Special*).—"It Pays to Advertise," with a carload of rich scenery and a most acceptable cast, delighted a near-capacity house at the Loomer, Oct. 2. The Garden City Four gave a fine vaudeville act in connection with the excellent bill of pictures, Oct. 4-7 packed to the doors. "Civilization," Oct. 29-31. Manager Dorman struck it rich with "Peggy" at advanced prices, at the Gem.

At the Scenic, the fine picture programs leave little to be desired and merits the excellent patronage received. "Liberty," just started, is proving a great favorite.

C. C. PALMER.

CLAREMONT, N. H.

CLAREMONT, N. H. (*Special*).—May Irwin, in "33 Washington Square," Oct. 10, to good business and a pleasing performance.

BERTHA M. HUNTER.

(Continued on page 17)

STEIN'S
MAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

(Continued from page 16)

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Supreme Feature Films company has incorporated for $50,000 at $10 per share. The Savoy opened Oct. 10 as a picture house with a new pipe organ. M. E. Cory is manager.

The Opera and Drama Society of S. F. offers a prize of $250 for the best one-act drama submitted by a California author on or before Nov. 15, 1916. The prize is offered by an individual donor for the purpose of encouraging authorship.

The new picture house, called St. Francis, is a "reverse theater." The people in facing the screen face the entrance instead of having their backs to the front.

The Columbia is running the picture "Intolerance" to big business. Prices are high. Boxes, $2, and orchestra, $1.

The Alcazar has "Everyman's Castle," week ending Oct. 16; Eva Lanz and John Halliday starring.

The Cort presented "A World of Pleasure," Oct. 9, to a big house. The stars are Norris, Conroy and LeMaire, Courtney Sisters, Collins and Hart, and Margaret Edwards.

The Orpheum has Fred Bowers and company, the William Lawrence company, Walter Brower, Lanette Sisters, Helene Davis, Morin Sisters, and holdovers.

The Empress has the picture "The Garden of Knowledge," and vaudeville numbers. Pantages had the baseball game on a new score board in the morning and its regular vaudeville numbers afternoon and evening.

A. T. BARNETT.

SALT LAKE CITY

SALT LAKE CITY (*Special*).—At the Salt Lake Theater, Oct. 6-7, the season's festivities were opened by the mercurial Eva Tanguay, who danced and sang, dressed and undressed herself into the good graces of large and enthusiastic audiences. She is strong on "per-so-nal-i-tee" and shape, but short on voice. Her company of vaudeville performers were pleasing but not startling. M. Rudinoff, who paints pictures in smoke and cleverly imitates the singing of birds, was unique and pleasing. Others were: Leddy and Leddy, Don C. Alfonso Telaya, Charles J. Ross and company, Charles and Anna Wartana, Weber, Beck and Fraser. The Mission Play, week Oct. 9.

At the Orpheum, Oct. 4-7, Elizabeth Brice and Charles King, Cooper and Smith, The Marts, Arco Bros., Dan P. Caper, Betty Bond, Clarence Oliver, and Georgie Opp.

At the Wilkes, week Oct. 1, Stewart Robbins, the new leading man in "Naughty Rebecca"; week Oct. 8, "The Trail of the Lonesome Pine."

C. E. JOHNSON.

SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—At Chatterton's "Martha," Oct. 5, with Joseph Shehan, a local favorite, in one of the leading roles, pleased a good house. A Pair of Queens, Oct. 12; O'Brien's Minstrels Oct. 17; Andras Pavley and Serge Oukrainsky and their company of Russian dancers, assisted by Margaret Jarman of the Metropolitan Opera company, Oct. 20.

Vaudeville worth while at the Majestic; business unusually good. Clark and McCullough, Royal Gascoigne, Foster Ball and company and John and Winnie Henning, feature acts for week.

Capacity business at Gaiety with Triangle films, "The Thorobred," "Diana of the Follies," "The Jungle Child," featured for last week. Manager Thornton has booked Thomas Ince's "Civilization" for the near future; an orchestra of fifteen pieces will interpret the score for this great film. Stock burlesque at Empire, with first run pictures added; business satisfactory. Paramount pictures at Princess to good crowds. Maurice and Florence Walton in "The Quest of Life" featured for the week. A number of the picture houses are giving two acts of vaudeville in connection with their usual bill of films; increased business is reported as the results.

ELMER L. TOMPKINS.

BROOKLYN, N. Y.

BROOKLYN, N. Y. (*Special*).—The offering at the Grand last week, "The Daughter of Mother Machree," was witnessed by large audiences who enjoy good productions. Current week, "That Other Woman."

The Majestic experienced probably one of its busiest weeks in its history in playing the "Blue Paradise." The players were frequently applauded for good work by appreciative audiences. This week, "The Fear Market."

At the Montauk, John Barrymore scored heavily in an excellent production of Galsworthy's "Justice." The house was well attended as usual. Mr. Barrymore was admirably supported by superb cast, notably Messrs. Kane and Louden. "Rio Grande" current week.

Sir Herbert Beerbohm Tree in "Old Folks at Home," and Wm. S. Hart in "Return of Draw Egan," shared honors in a highly entertaining bill at the Triangle.

Van and Schenck bade farewell to vaudeville at the Bushwick in a well balanced bill. White Rock headed another fine bill at the Orpheum. Both houses are doing excellent business.

ROBERT T. MARKLINGER.

FT. DODGE, IOWA

FT. DODGE, IA. (*Special*).—Princess: Boyle Woolfolk's musical tabloid, "Vanity Fair," with Olga DeBaugh as Annabel Waller, a society woman, and Jack Trainor as Henry Cattermole, a woman hater, drew capacity business; nine performances. The entire company gave splendid satisfaction. Scenery and costumes, beautiful. Jack Trainor is the type of comedian as Ralph Hers, and Miss DeBaugh deserve especial mention.

Henry Lezzo, manager of The Majestic, returned Oct. 8 from Kansas City and Omaha after a two-weeks' vacation. He made the trip in his Buick Six roadster.

Manager Jimmy Martin of the Magic secured "Where Are My Children?" Oct. 12-14.

On account of a good write-up appearing in the Mirror some time ago, of the work done by Miss Cora Miller in a legitimate play here, Miss Miller showed her appreciation by sending an autograph photo of herself to me, and also wrote a splendid letter concerning same and praised the Mirror very highly. The Strand, a new photo house, expects to open the last of October.

LILLIAN M. RUSKIN.

JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"Peg o' My Heart," with Carewe-Carvel as Peg, to very good patronage. Clara Sidney as the aunt was perfect; N. Murray Stephens as Jerry was fine. Grace Emmett and company, in "Mrs. Murphy's Second Husband," Oct. 16-21.

S. Miller Kent and company were the headliners at Keith's, Oct. 9-11, to crowded houses, in a clever sketch entitled "A Night Call," a Jekyll and Hyde act, which went very big. Keller Mack and Anna Oakey in a funny skit; Baker, Sherman and Brannigan, clever harmony singers; Drama's Models do good posing; Kramer and Kent, neat song and dance; Greeno and Platt, juggling on slack wire; William S. Hart, in "The Dawn Maker," and the feature picture.

"The Girls from Toyland" were at the Academy of Music Oct. 9-14, to packed houses. Billy Gilbert is the comedian, well aided by Beulah Kennedy, Ann Montgomery and Joe Perry. "The Fall of Babylon" is a clever arrangement for the posing of the chorus, and a dramatic sketch, "Blanche," is also good. The Tango Queens, Oct. 16-21.

"Hello, New York" drew large audiences to the Empire, Hoboken, Oct. 9-14, and gave the best of satisfaction. Lew Kelly is the comedian of the company, is a dope, and his support is full of good singers, dancers and entertainers. "Twentieth Century Maids," Oct. 16-21.

The Orient Theater was opened Oct. 7 under the management of John E. Moody, formerly a black-face comedian. It is the handsomest picture house in this state.

WALTER C. SMITH.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—An excellent bill at Keith's, week Oct. 10, with Nat. C. Goodwin as the headliner, who has not been in Providence in several years, is playing to overflowing houses. The Austrian Creightons give a novel exhibition of club swinging, juggling and acrobats; Lockett and Waldron, singers and dancers; J. C. Nugent and company, in the Mealbound, a new enjoyable characteristic sketch. Cecil Cunningham, the comedian, late of comic opera, made one of the hits of the bill. Others are, Avilency and Lloyd, the southern gentlemen; Troutt, Mermaid and Bubbles, a man, woman and seal, and glass tank feats of skill and endurance.

"Rolling Stones," at the Modern, week Oct. 10, to good business. A grand bill was given at the Emery, Oct. 9, 10: Fruit Packers of California; The Sully Family in "The Information Bureau," and several other features. "The Bank Messenger, Oct. 10-12.

"The Girl from Norway," a lively burlesque in two acts and five scenes, at the Colonial, by the Maids of America, one of the snappiest shows of the season with something doing every minute, headed by Al K. Hall and Bob Barry, two clever comedians supported well by Harvey Brooks, Joseph Watson, Robert Calvert, Leny Shine, and Edward Bisland, the last four being vocalists. Norma Belle, for several seasons a favorite with local burlesque followers, has a leading feminine role: Mary Mack also plays a strong part; Joe Weston and Alfaretta Symonds gave a whirling sketch; Miss Nellie Templeton, a Providence girl, takes part in the chorus.

HAROLD COLEMAN.

FALL RIVER, MASS.

FALL RIVER, MASS. (*Special*).—Academy of Music: Under the personal management of L. M. Boas a new policy was offered, opening week Oct. 9-14, feature picture with stars E. H. Sothern in "The Chattel," and Alice Brady in "Miss Petticoats" to good attendance.

Savoy, week Oct. 9-14: One of the best one-act playlets ever presented here, entitled "Prosperity," written by Hugh Herbert, whose stage writings have attracted much comment of late. "Prosperity" is a gem, and as presented by Ezra Mathews, Edward Redding and company, it could not have been improved upon, the acting of the company being perfect. The play will always be sure of a welcome on a return date. "In the Orchard," Kartello and Kartello, Kitner Taylor and McClay, Josephine Leonhardt, "The Yellow Menace"; Florence Reed in "The Woman's Law"; Shannon, Annis and company, a big hit; Eleanor Sherman, Haviland and Thornton, Dalton and Green, Rose and Henry Schmetton, and "The Unwelcome Mother," to good attendance.

Bijou, Oct. 9-14: Mary Pickford in "The Eternal Grind"; Crimson Stain Mystery, Joe and Frank Wilson, Frankie Fay, Murphy and Klein, John and Bertha Gleason, and Fred Houlihan, Mint Weeks, Pauline Frederick in "Ashes of Embers," Fay Tincher, Harold Selman, Gertrude Arden and company, McGowan and Gordon and Edah Delbridge Trio, to large attendance.

Plaza: "The Car and His Majesty," W. S. Hart in "The Patriot," to large attendance.

Palace: Strong line of feature photoplays to large attendance.

W. F. GEE.

PORTLAND, MAINE

PORTLAND, ME. (*Special*).—The first three days of the week at the Exhibition Building, Director William R. Chapman, of New York city, conducted one of the most successful musical festivals ever given in this city. Geraldine Farrar was the particular star; others prominent in the concerts being Louis Graveure, Eleanor Painter, Nina Morgana, and Eddie Brown. The Strand Theater took advantage of the star's visit, and during the three festival days exhibited the well-known picture, Carmen, with Farrar in the leading role.

Keith's: Capacity business with the usual Winter vaudeville policy. Will J. Ward and His Symphony Girls are the principal attraction, week Nov. 9.

The Jefferson, now under the management of James Greeley, is drawing good houses to vaudeville and pictures. Singer's Midgets, the principal attraction this week.

All the moving picture houses are doing good business, as the infantile paralysis epidemic has not made any headway in Portland.

AGNES ARMSTRONG.

(Continued on page 18)

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VICKSBURG, MISS.

VICKSBURG, MISS. (*Special*).—Vicksburg's theatrical season opened Oct. 11, with Al. G. Fields' minstrels for a matinee and night performance. For years Fields' Minstrels has had the honor of opening the Walnut Street Theater, and his visits are always one of mutual pleasure as the V-Burg people feel that Al. G. Fields is one of them. Henry Mayer guides the destinies of this popular playhouse for this season. He has made a capable manager and always endeavors to furnish the theatergoers with the best attractions while he has presided over this house for several seasons. Vicksburg's movie fans are very much interested now in seeing the finished film of "The Crisis," as the Selig company spent here several weeks in taking some of the historical scenes connected with Churchill's popular novel. The members of that company enjoyed their stay in the Southland and made numerous friends. A great many functions were given in their honor during their stay. The Pitchenberg's theaters, consisting of The Alamo, The Dreamland, and The Bijou Dream (L. J. Pico, local manager), are putting on some high-class features in their respective playhouses, and have been playing to good business.

The Alamo, Oct. 9, had Billie Burke in "Gloria's Romance"; Bijou Dream, Oct. 9, Mary Fuller in "The Trail of Chance"; The Dreamland, Oct. 9, Mary Pickford in "Hulda of Holland." Johnny Jones Exposition Shows were here week Oct. 9-14, under the auspices of the Knights of Columbus.

OTTO F. WEIMER.

MACON, GA.

MACON, GA. (*Special*).—Palace: "Behind the Lines," Oct. 9; "Reward of Patience," Oct. 10; "Where Love Leads," Oct. 11; "The Strength of Donald McKenzie," Oct. 12; "The House of Lies," Oct. 13; "The Revolt," Oct. 14.

Princess: "The Bizamist," Oct. 9; "The Pacifist," Oct. 10; "Deluded Wife," Oct. 11; "The Heart of New York," Oct. 12; "A Blot in the Escutcheon," Oct. 13; "Two Stars in a Star Comedy," Oct. 14.

Macon: Sullivan and Considine vaudeville split twice a week, Oct. 9-14. Ringling Brothers' Circus, Oct. 19.

ANDREW OLIVER ORR.

REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page 17*)

CLEVELAND, O.

CLEVELAND, O. (*Special*).—Montgomery and Stone did a record business at the Euclid Avenue Opera House week Sept. 25; capacity audiences at each performance enjoyed the inimitable Fred Stone and Montgomery. The company on the whole was very good. Douglas Stevenson, who possesses a fine voice, sang the popular Good Bye Girls I'm Through which Clevelanders had waited so long to hear. The dancing of Fred Stone and Violet Zell was as good as we have seen in some time. "Chin Chin" will play a return engagement here, date to be announced in a few days.

Cleveland got a glimpse of "Go To It," which is soon due for a New York Run. It is an excellent successor to "Nobody Home" and "Very Good Eddie." The music is excellent, the biggest hits are "Little, By Little, and Bit by Bit," sung by Percival Knight. When You're in Love and You're the Girl. The cast was excellent. Cross and Josephine scored a big hit, they are very popular here, having played in vaudeville and last season in "Town Topics." Charles Judels, Alice Hegeman, Will Deming, Henry Duffey, Percival Knight, Will Archie, Helen Bond and Ethel Pettit and an unusually beautiful and well-gowned chorus. The following are responsible for book and lyrics: John L. Golden, John E. Hazzard, Anne Caldwell and Silvio Hein. It is founded on Charles Hoyt's "A Milk White Flag."

Week Oct. 2 the Colonial offered "Alone at Last," the tuneful Lehar operetta; cast includes Harry Conor, Forrest Huff, Fritzi Von Busing, Robinson Newbold, Stella Norelle, and Elisabeth Goodall.

The Colonial was dark week Oct. 9. "Noto," the Japanese opera, which was booked for that week, closed current week. Week Oct. 16 The San Carlos Opera company offered a different opera each performance.

The Hippodrome has as its starline act Stella Mayhew, assisted by Billie Taylor; other acts, Stuart Barnes, Noel Travers and Irene Douglas, Lloyd and Britt, Carlisle and Romer, Keno, Webb and Melrose, Palfrey Hall and Brown, and Tower and Darrell. Next week starline act, Rosanhara the Dancer. Prospect: Thurston the Magician. Current week Florence Bindley in "Major Pep." Miles Delmore and Lee, Gordon Eldred and company, Frankie Kelsey, Broomer and Diablo, Mack, Albright and Mack, Willie Lange, and Hicks and Hunt.

The Euclid Avenue Opera house offers "The Master," by B. F. Glaser, from Herman Bahr's work with an excellent cast headed by Arnold Daly. The three acts are taken up to tell what a man should expect of his wife and there being no limitation to her freedom. Some scenes call for fine acting which is handled capably.

Week Oct. 9 brings back Chauncey Olcott in "Honest John O'Brien," by Geo. M. Cohan.

Metropolitan: Bessie Barriscale in "Plain Jane."

Strand: Frances Nelson in "The Revolt."

Knickerbocker: Marie Doro in "The Lash."

Standard: Virginia Pearson in "The War Brides Secret."

Alhambra: Mabel Taliaferro in "The Dawn of Love."

Reel: Valentine Grant in "The Daughter of MacGregor."

Gordon Square and Liberty: Vaudeville and photoplays. Priscilla: The Frivolity Girls. Three Scott Sisters, Rene Dupile etc.

Gray's Armory was packed Sunday evening, Oct. 8, to hear John McCormick. This concert is the first of the Winter season.

E. MCKITTRICK.

OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—MacDonough: Sid Grauman's mammoth production of "Midnight Frisco," return engagement, Oct. 8-15; capacity houses.

Orpheum: The Orpheum Players are presenting "Potash and Perlmutter," and Henry Shumer and Alexis Luce, the two leading character men of the Alcazar Theater, San Francisco, are playing the roles of Mawruse and Abe, in a very satisfactory manner. They are well supported by Justina Wayne, George Webster, Mina Gleason, and John Blake. The vaudeville part of the show is good, and Webb and Burns were one big hit in their Italian act. The balance of the program consists of DeMarest and Collete, Balmar Sisters, Seart Allen and Ed Howard, and Jacques Pintel. Business shows steady improvement.

Columbia: "Hello, Hawaii" is the new comedy served to crowded houses, Oct. 8-14, and Will King, the comedian, is at his best in the role of a Hula dancer. Harry Bernard, Claire Starr, Laura Vail, Reece Gardner, and Jack Wise do some fine work.

Pantages: The Lucy Lucier Trio, headliner, Oct. 8-14. The Hawaiian Singers, Leo Pirinkoff and Ethel Rose, Bortee Beaumonte and Jack Arnold, Garcinetti Brothers, and Fred Holmes and Lulu Wells comprise the balance of the olio.

Hippodrome: Vaudeville, headed by Spissel Brothers and Mack, to packed houses.

Oakland: Maurice and Florence Walton in their motion picture debut, "The Quest of Life," and Myrtle Gonsales in "The Girl of Lost Lake."

Franklin: William Hart in "The Dawn Maker," and Theda Bara in "Her Double Life."

Reliance: "The Clansman," the greatest picture ever produced, is showing for three days, Oct. 8-10. This will mark its final appearance in Oakland. Broadway: Dorothy Davenport in "The Unattainable." Oct. 8-14.

Justina Wayne and John Blake, the two popular leading people of the Opheum Players, were married Sept. 28.

Turner and Dahnken's new picture playhouse is about nearing completion. The seating capacity will be about four thousand, and it will be one of the most up-to-date motion picture houses on the Coast.

LOUIS SCHERLINE.

NEWARK, OHIO

NEWARK, O. (*Special*).—Auditorium, Geo. M. Fenberg, manager: The Margaret Fields Stock company, week Sept. 25, gave their usual good performance. Good business. Walker and Stevens company presented "Robin Hood," Oct. 5. James Stevens made a decided impression and was encored several times; Herbert Waterous was very good; Ivy Scott sang with an exceptional sweetness of voice, and won many friends, and Cora Tracy, Edward Andrews, Phil Bransome, were especially pleasing. The production on the whole was a real treat to lovers of things high class. They will return here later in "The Serenade." Capacity house. The Cabaret Girls, Oct. 9; "The Other Man's Wife," Oct. 10; "Twin Beds," Oct. 14; Russian Symphony Orchestra, Oct. 17.

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UTICA, N. Y.

UTICA, N. Y. (*Special*).—Colonial: Oct. 5-7, the latest Comstock-Elliott production, "Go To It." The players personally met with great favor. The costumes were beautiful and the scenery most pleasing.

San Carlos Opera company pleased large audience, Oct. 9, with "Aida"; "Cavalleria Rusticana," Oct. 10, and "Pagliacci" to large house.

Le Roy, Talma and Bosco, with a great mystery show, Oct. 11; Joe Welch in Hal Reid's play, "The Peddler," Oct. 12-14; "The Blue Paradise," Oct. 16, 17.

"The Fall of a Nation," at the Avon, to good business Oct. 9-14.

Dorothy Davenport in "The Unattainable," an impossible photoplay, at the Alhambra.

Douglas Fairbanks, Lillian Walker, Dorothy Dalton, Viola Dana, and some of this week's stars, at De Luxe.

The Majestic showing world's series games on score board. Joseph Hoffman to splendid audience; Barney Gerard in "Follies of the Day," Oct. 12-14.

ARTHUR L. WILCOX.

(*Continued on page 19*)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUG. 24, 1912.

Of THE NEW YORK DRAMATIC MIRROR ..... Published ..... Weekly ..... at NEW YORK, N. Y., for Oct. 1, 1916.

State of NEW YORK } ss.
County of New York }

Before me, a Notary Public ..... in and for the State and county aforesaid, personally appeared Lyman O. Fiske, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE NEW YORK DRAMATIC MIRROR, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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Business Manager.

Sworn to and subscribed before me this Fifth day of October, 1916.

ALFRED F. PETERSON.
Notary Public of Kings County. No. 37.
Certificate Filed New York County. No. 100
Register No. 1893.
(My commission expires Mar. 30, 1918.)

JAMES MADISON
VAUDEVILLE AUTHOR:—I refer to my clients among whom are Nat M. Wills, Al Jolson, Nora Bayes, Rooney & Bent, Hunting & Francis, Howard & Howard, Jack Wilson, Joe Welch, Fred Dupree, Jules Jordan, Morton & Glass, etc., etc.
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REPORTS FROM MIRROR CORRESPONDENTS

(*Continued from page 18*)

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The same excellent cast in "Daddy Long-Legs" with Frances Carson and George Allison again seen in leading roles, by large and enthusiastic audiences at the Academy of Music, Oct. 9-10; matinee, Oct. 10. Carson and Allison both appeared in "Daddy Long-Legs" when Jean Webster's charming comedy was presented here last season, and most of the other principals are the same: Donald Foster, Smith Davis, Clark Brown, John Peebles, J. C. Tremayne, Frederick Beane, Ida Von Ripelow, Gertrude Rivers, Gladys Wilson, Edna Walther, Bessie Lee Lestina, Mary Stevens, Mrs. A. McDonald, Olive Moore, Nina Saville, Cecelia Seklir, Helen McDonald, May Bradley, Mary Cook, and Clarence Johnson.

The state quarantine regulations having been amended, it was possible for the five children to appear in the first scene, which is laid in an orphan asylum.

Rowland and Clifford's tribute to the police force, "While the City Sleeps," was the fair week attraction at the Bijou and the house was filled every night and at matinees. Cast presenting the play, Hal Storde, Fred R. Cantway Booth Chapin, L. Andrew Castle, Harry Scott, Dolly DeVyne, Edward Gordon, Walter F. Jones, Lester Smith, Elsie Watton, and Marie Del Vecchio. Current week, Nancy Boyer in "The Woman Who Paid" at the Bijou.

The Smart Set company (colored), in "How Newton Prepared," pleased large audiences at the Academy of Music, afternoon and night, Oct. 11.

"Very Good Eddie," the Marbury-Comstock company's musical offering, received a cordial welcome at the Academy of Music, Oct. 12-14, and matinee, Oct. 14.

The Musicians' Club of Richmond, open their first season Oct. 25. Winter's program embraces eight morning recitals by members, and three recitals at night by Helen Stanley, the Kneisel Quartette, and Ernest Hutcheson, and Cecil Fanning.

The Virginia State Fair, week Oct. 9, makes record for largest attendance in history. Aviation, vaudeville, wire-walking, performing animals, and electric score-board showing world series charm spectators all day and until late at night. All moving picture houses are packed to overflowing.

NEAL AND MCCONNELL.

SEATTLE, WASH.

SEATTLE, WASH. (*Special*).—The attraction at the Moore was "A World of Pleasure," Oct. 1-4, matinee 4; it drew large audiences. At the Pantages, Herbert Lloyd and company and vaudeville; good business prevailed. Palace Hip. vaudeville. Alhambra, vaudeville. Oak, Monte Carter's Musical Comedy.

The Carnival, Oct. 2-7, held under the auspices of the Free Masons in their new Temple, was a complete success. The attendance was large and a considerable sum was raised.

BENJAMIN F. MESSERVEY.

NEW ORLEANS

NEW ORLEANS (*Special*).—With the opening of the Tulane, Oct. 8, the theatrical season is in full swing. "The Lilac Domino" was the bill at the Tulane, Oct. 8-14, and proved an entertaining card. Yvonne Earle and Bradford Kirkbride played the leads intelligently. "Watch Your Step," Oct. 15-21.

A good company presented "Broadway After Dark" at the Crescent, Oct. 8-14, and the play seemed to please the patrons of the house. The attendance has been very satisfactory. "My Mother's Rosary" followed.

The Lafayette, at popular prices of ten and twenty cents, is drawing well. Week Oct. 8-14 the features were Haley and Haley; Knapp and Murray; Chester Gruber and a Pathe series entitled "The Sorority Girls in College Days."

At the Orpheum, week Oct. 9-15, the features were Theodore Kosloff, with Viasta Masiova and Ballet, Lydia Barry, Elsie Williams and company, Al Shayne, Paul Gordon, McShayne and Hathaway, Maxine Bros., and Robby and the Orpheum Travel Weekly. Fair burlesque continues to hold the boards at the Lyric.

The Silingardi Opera company opens an engagement of six performances at the French Opera House Oct. 31. "Sonnambula," "Traviata," "Lucia," "Pagliacci," "Cavalleria," in Italian, and "Faust" and "Carmen" in French make up the repertory.

J. M. QUINTERO.

PARSONS, KANS.

PARSONS, KANS. (*Special*).—Elk's Theater, motion pictures, Oct. 3-4. Special engagement. "The Law Decides." Good attendance. Opening number of Lecture Course; concert by Christine Miller, contralto; capacity house, 7.

The Annual Athletic Meet of employees of Missouri, Kansas & Texas Lines was held at Athletic Park, Oct. 7. Over 12,000 visitors attended. The afternoon was occupied with track events; at night there was the Mardi Gras. The downtown streets were turned over to the visitors, one street being roped off for dancing and there were three platforms erected for vaudeville performances.

Best Theater: Motion Pictures: Blanche Sweet, in "The Blacklist," Oct. 2; Clara Kimball Young, in "The Feast of Life," 3; Mary Pickford, in "Poor Little Peppina," 4; June Caprice, "Little Miss Happiness," 5; "Driftwood," 6; Hamilton Revelle and Marguerite Snow, in "The Half Million Bride," 7. At the Grand and Gem Theaters motion pictures, to good attendance. Hagenbeck-Wallace Circus, two performances, Sept. 27.

Vaudeville at the Best: 2, 3, "Lamont's Performing Birds," the Australian Cockatoos; Berquist Bros, double accordionists; Bays and Bays, songs and dances, 4, 5, and Neffsky Troupe of Russian Dancers, music, singing and dancing. Virgil and LaBlanche, comedy sketch and Bob and Peggy Valentine, original songs and comedy, 6, 7.

CAROLINE A. MENDELL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Charlottesville, Va., 18, Lynchburg 19, Danville 20, Greensboro, N. C. 21, Charlotte 23, Asheville 24, Columbia, S. C., 25.

ANGLIN, Margaret (Chas. Frohman, Inc.): N.Y.C., Sept. 20-Oct. 28.

ARLISS George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Sept. 11-Oct. 21.

ARMS and the Girl (Wm. Harris, Jr.): N.Y.C. Sept. 27—indef.

BACK Fire (Walter N. Lawrence): N.Y.C. 2—indef.

BERNHARDT, Mme. Sarah: Pittsburgh 16-21.

BIRD of Paradise (Oliver Morosco): Toledo, O. 15-21, Ann Arbor, Mich. 23, Saginaw 24, Bay City 25, Lansing 26, Jackson 27, Battle Creek 28, Grand Rapids 29-31, South Bend, Ind. Nov. 1.

BLANEY, Harry Clay (Circuit): Bridgeport, Conn. 16-21, Prov. 23-28, Boston 30-Nov. 4.

BOOMERANG, The (David Belasco): N.Y.C. Aug. 19, 1915—Oct. 21, 1916, Washington 23-28.

BOYER, Nancy (Will J. Donnelly): Richmond 16-21, Washington 23-28, Balto. 30-Nov. 4.

BROADWAY After Dark (Halton Powell): Birmingham 16-21, Atlanta 23-28, Richmond 30-Nov. 4.

BUNTING, Emma (E. A. Schiller): B'klyn 16-21, N.Y.C. 23-28, Bridgeport, Conn. 30-Nov. 4.

CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): B'klyn 16-21, N. Y.C. 23-28.

COME Out of the Kitchen (Henry Miller): N.Y.C. 23-indef.

COMMON Clay (A. H. Woods): Chgo. Aug. 28—indef.

COMMON Clay (A. H. Woods): Phila. 16-Nov. 4.

COMMON Clay (A. H. Woods): Scranton, Pa. 16-18, Utica, N. Y. 19-21, Montreal 23-28.

DAUGHTER of Mother Machree (Leffler and Bratton): N.Y.C. 16-21, Bridgeport, Conn. 23-28, Prov. 30-Nov. 4.

DITRICHSTEIN, Leo (Cohan and Harris): Chgo. 1—indef.

DIVORCE Question (Edwin Wilton): O'Neill, Neb. 17, 18, Valentine 19, Long Pines 20, Stanton 21, West Point, Mo. 22, Wahoo 23, David City 24, Shelby 25, York 26, Friend 27.

DREW, John (Chas. Frohman): N.Y.C. 24—indef.

ELINORE, Kate (Williams and Hill): St. Louis 16-21, Kansas City 23-28, Omaha 30-Nov. 4.

EMMETT, Gracie (Circuit): Jersey City, N. J. 16-21, Paterson 23-28, Newark 30-Nov. 4.

ETERNAL Magdalene: Phila. 9-21, Jersey City, N. J. 23-28, Paterson 30-Nov. 4.

EVERYWOMAN (Henry W. Savage): Hamilton, Ont., Can. 17, 18, Barrie 19, North Bay 20, Sudbury 21, Hancock, Mich. 23, Calumet 24, Ashland 25, Duluth, Minn. 26-28, Winnipeg, Man., Can. 30-Nov. 4.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila., Nov. 1-11.

EXPERIENCE (Wm. Elliott, Comstock and Gest): Kansas City 16-28, St. Joseph 29, 30, Lincoln, Neb. 31-Nov. 1.

FAIR and Warmer (Selwyn and Co.): Chgo. Aug. 7—indef.

FAIR and Warmer (Selwyn and Co.): Washington 16-21, Buffalo 23-28, Toronto 30-Nov. 4.

FAIR and Warmer (Selwyn and Co.): Chambersburg, Pa. 19, Hanover 20, Martinsburg, W. Va. 21.

FAIR Market (Harrison Grey Fiske and George Mooser): B'klyn 16-21.

FERGUSON, Elsie (Klaw and Erlanger): Cleveland 16-21.

FLAME, The (Richard Walton Tully, Inc.): N.Y.C. Sept. 4—indef.

FOR the Man She Loved (Arthur C. Alston): Phila. 16-28, Jersey City, N. J. 30-Nov. 4.

GIRL He Couldn't Buy (Howard Sloat): Williamston, N. C. 21, Washington 23, Plymouth 24, Fayetteville 26.

GIRL He Couldn't Buy (Arthur C. Alston): Newark, N. J. 16-21, B'klyn 23-28, N.Y.C. 30-Nov. 4.

GIRL Without a Chance (Circuit, Robert Sherman): Balto. 16-21, Phila. 23-28, Atlantic City, N. J. 30-Nov. 4.

GOOD Gracious Annabelle (Arthur Hopkins): Boston 9-21, N.Y.C. 23—indef.

GRAHAM, Oscar: Lometa, Tex. 18, Burnett 19, Marble Falls 20, Llano 21, Georgetown 22, Roundrock 24, Hutto 25, Manor 26, Giddings 27, Bellville 28, Schulenburg 31.

HEART of Dixie (Robt. Campbell): Pittsburgh 16-21, Youngstown, O. 23-28, Cleveland 30-Nov. 4.

HIS Bridal Night (A. H. Woods): N.Y.C. Aug. 16-Oct. 21, B'klyn 23-28.

HORSON'S Choice (Messrs. Shubert): Rochester, N. Y. 19-21.

HORSON'S Choice (Messrs. Shubert): Winnipeg, Man., Can. 15-20, Regina, Sask. 22-25, Saskatoon 26-28, Edmonton, Alta., 29-Nov. 1.

HODGE, William (Lee Shubert): N.Y.C. 4—indef.

HOLMES, Taylor (Jos. Brooks): N.Y.C. 2—indef.

HOUR of Temptation (Schiller and Weil): Worcester, Mass. 16-21, Syracuse, N. Y. 23-25, Utica, 26-28, Buffalo 30-Nov. 4.

HOUSE of Glass (Cohan and Harris): Balto. 16-21.

HOW Hearts and Homes Are Broken (Circuit): Syracuse, N. Y. 16-18, Utica 19-21, Buffalo 23-28, Pittsburgh 30-Nov. 4.

HUSH (Winthrop Ames): N.Y. C. 3—indef.

IKEY and Abey (Geo. H. Bubb): Necedah, Wis. 18, Neillsville 19, Whitehall 20, Fairchild 21, Baldwin 23, River Falls 24, Ellsworth 25, Menominee 26, Durant 27, Arcadia 28, Plainview, Minn. 30, West Concord 31.

INTRUDER, The (Cohan and Harris): N.Y.C. Sept. 26-Oct. 21.

IRWIN, May: Balto. 30-Nov. 4.

IRVING Place Theater Co.: N. Y.C. Sept. 26—indef.

JUSTICE (John D. Williams): Chgo. 16—indef.

LITTLE Girl in a Big City (Co. A: Arthur C. Alston): Chgo. 16-21, St. Louis 23-28, Kansas City 30-Nov. 4.

LITTLE Girl That God Forgot (John J. Berneroi): Memphis 16-21, New Orleans 23-28, Birmingham 30-Nov. 4.

LITTLE Peggy o' Moore (Howard Powell): Camden, N. J. 16-21, Phila. 23-Nov. 4.

LITTLE Lost Sister (Circuit): Nashville, Tenn. 16-21, Memphis 23-28, New Orleans 30-Nov. 4.

MAJOR Mez: Toledo 16-21, Detroit 23-28, Chgo. 30-Nov. 4.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MAUDE, Cyril: N.Y.C. 30—indef.

MERRY Wives of Windsor (Silvio Hein): Balto. 30-Nov. 4.

MILLIONAIRE'S Son and the Shop Girl: Louisville 16-21, Nashville, Tenn. 23-28, Memphis 30-Nov. 4.

MY Mother's Rosary (Ed. Rowland): New Orleans 16-21, Birmingham 23-28, Atlanta 30-Nov. 4.

NATURAL Law (Southern Co.): Atlantic City, N. J. 16-18, Trenton 19-21, Camden 23-28, Phila. 30-Nov. 4.

NINE O'clock Theater Co.: N.Y.C. 16—indef.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

OBJECT—Matrimony (W. A. Brady): N.Y.C. 24—indef.

O'HARA, Fiske (Augustus Pitou, Jr.): Aberdeen, S. D. 18, Redfield 19, Huron 20, Mitchell 21, Sioux Falls 22-23, Sioux City, Ia. 24-26, Columbus, Neb. 27, Lincoln 28, Omaha 29-31.

OLCOTT, Chauncey (Cohan and Harris): Balto. 16-21.

OLD Homestead (S. Z. Poli): Omaha 16-21, Chgo. 23-28, Indianapolis 30-Nov. 4.

OTHER Man's Wife (Eastern): (Lambert Producing Co.): Mercer, Pa. 18, Oil City 19, Salamanca, N. Y. 20, Ashtabula, O. 21, Titusville, Pa. 23, Corry 24, Warren 25, Olean, N. Y. 26, Andover 27, Emporium, Pa. 28, Bellefonte 30, Altoona 31.

OTHER Man's Wife (Gaskell and MacVitty): Marysville, Kan. 18, Concordia 19, Manhatto 20, Superior, Neb. 21, Grand Island 23, Kearney 24, Cozad 25, Alliance 27, Crawford 28, Deadwood, S. D. 29, Lead 31, Rapid City Nov. 1.

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OTHER Wife (Vaughn Glaser): Chgo. 16-21. Indianapolis 23-28, Louisville 30-Nov. 4.

PAIR of Silk Stockings (Winthrop Ames): Columbus, O. 16-18.

PAIR of Queens (H. H. Frazee): Cinti. 16-21.

PAIR of Queens (H. H. Frazee): Ann Arbor, Mich. 20, Adrian 21, Battle Creek 22, Kalamazoo 23, Michigan City 24.

PATTON, W. B. (Frank B. Smith): Webster City, Ia. 18, Humboldt 19, Eagle Grove 20, Fonda 21, Denison 23, Battle Creek 24.

PEG o' My Heart: Paterson, N. J. 16-21, Newark 23-28, B'klyn 30-Nov. 4.

PENALTY of Sin: Cleveland 16-21, Toledo 23-28, Detroit 30-Nov. 4.

PIERROT the Prodigal (Winthrop Ames): N.Y.C. Sept. 6—indef.

POILU, Le (Lucien Bonheur and Messrs. Shubert): N.Y.C. 9—indef.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18—indef.

POTASH and Perlmutter in Society (A. H. Woods): Boston 9-21, Balto. 23-28, Washington 30-Nov. 4.

REBECCA of Sunnybrook Farm (Gaskell and MacVeity): Peru, Ia. 18, Atlantic 19, Red Oak 20, Corning 21, Clarinda 23, Shenandoah 24, Nebraska City 25, Plattsmouth 26, Holton, Kan. 27, Manhattan 30, Abilene 31, Salina Nov. 1.

RICH Man, Poor Man (George Broadhurst): N.Y.C. 5—indef.

RING, Blanche (Frederic McKay and Messrs. Shubert): Rochester, N. Y. 16-18.

RIO Grande (Chas. Frohman, Inc.): B'klyn 16-21, Phila. 23-28.

ROBSON, May (Klaw and Erlanger): Seneca Falls, N. Y. 18, Hornell 19, Wellsboro 20, Corning 21, Ithaca 23, Bath 24, Niagara Falls 25, Perry 26, Warsaw 27, Binghamton 28.

ROLLING Stones (Clark Ross): Boston 16-21, Worcester 23-28, Syracuse, N. Y. 30-Nov. 1, Utica 2-4.

SHEPHERD of the Hills (Gaskell and MacVitty): Brownwood, Tex. 18, Lampasas 19, Temple 20, Austin 21, New Braunfels 22, San Marcos 23, Lockhart 24, Gonzales 25, Victoria 27, Hallettsville 28, El Campo 30, Eagle Lake 31, Brenham Nov. 1.

SEVEN Chances (David Belasco): N.Y.C. Aug. 18—indef.

SILENT Witness (H. H. Frazee): Boston, Sept. 27-Oct. 28.

SKINNER, Otis (Chas. Frohman, Inc.): N.Y.C. Sept 18-Oct. 28.

STAHL, Rose (Chas. Frohman, Inc.): Allentown, Pa. 19, Reading 20, Easton 21, Balto. 23-28.

STARR, Frances (David Belasco): Washington 16-21.

SUNNY South (J. C. Rockwell): Shenandoah, Pa. 18, Tower City 19, Tremont 21, Lebanon 23, Mechanicsburg 24, Lewiston 25, Houtzdale 27, Altoona 28, Barnesboro 30, Blairsville 31.

TEMPEST, Marie (Messrs. Shubert): Phila, Sept. 30—indef.

TEXAS (Jake Lieberman): Prov. 16-21, Boston 23-28, Worcester 30-Nov. 4.

TREASURE Island (Chas. Hopkins): N.Y.C. 21—indef.

TREE, Sir Herbert: Boston 16—indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.

TWIN Beds (A. S. Stern and Co.): Ft. William, Ont., Can. 16-18, International Falls, Minn. 19, Virginia 20, Superior, Wis. 21, St. Paul 22-25, Minneapolis 26-28.

UNCHASTENED Woman (Oliver Morosco): Chgo. Sept. 30—indef.

UNDER Sentence (Selwyn and Co.): N.Y.C. 9—indef.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.

WARFIELD (David Belasco): N.Y.C. 10-Dec. 2.

WASHINGTON Square Players: N.Y.C. Aug. 30—indef.

WELCH, Joe (M. Jacobs): Buffalo 16-21, Pittsburgh 23-28, Youngstown 30-Nov. 4.

WHAT'S Your Husband Doing? (Jos. Brooks): Chgo. Sept. 25—indef.

WHERE the Rooster Crows (Rush and Andrews): Chgo. 9—indef.

WHICH One Shall I Marry? (J. J. Howard): Kansas City 16-21, Omaha 23-28, Chgo. 30-Nov. 4.

WHILE the City Sleeps (Edwin Clifford): Washington 16-21, Balto. 23-28, Phila. 30-Nov. 4.

WOMAN He Married (Edwin Spiegel): Indianapolis 16-21, Louisville 23-28, Nashville, 30-Nov. 4.

PERMANENT STOCK

BALTIMORE: Colonial.
BOSTON: Jewett.
BROCKTON, Mass.: Hathaway.
DALLAS, Tex.: Hipp.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Tex.: Texas Grand.
EVANSVILLE, Ind.: Majestic.
FARGO, N. D.: Orpheum.
FT. WAYNE, Ind.: Temple.
HALIFAX, N. S.: Academy.
HARTFORD, Conn.: Hartford.
HAVERHILL, Mass.: Academy.
HUTCHINSON, Kan.: Home.
KANSAS CITY: Willis Wood.
LONG BEACH, Cal.: Empress.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LOWELL, Mass.: Opera House.
LYNN, Mass.: Auditorium.
MILWAUKEE: Shubert.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Elsmere.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Spooner.
OAK PARK, Ill.: Otis Oliver.
OAKLAND, Cal.: Orpheum.
OGDEN, U.: Alhambra.
OMAHA: Krug.
PATERSON, N. J.: Empire.
PORTLAND, Ore.: Baker.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN ANTONIO, Tex.: Grand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SASKATOON, Sask., Can.: Strand.
SEATTLE: Orpheum.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SPOKANE: American.
ST. JOSEPH, Mo.: Airdome.
ST. LOUIS: Park.
ST. LOUIS: Players.
ST. PAUL: Shubert.
TOPEKA, Kan.: Hipp.
TORONTO: Hip.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Howard.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Dominion.

TRAVELING STOCK

DAVIS, Walter (Adam W. Friend): Newark, N. Y. 16-21, Seneca Falls 23-28.
HARPER, Irene: Bay City, Mich. 8-Nov. 5.
NEW Yorker Musical Stock: Ilion, N. Y. 16-21, Oswego 23-25, Herkimer 26-28.

OPERA AND MUSIC

ABARBANELL, Lina (John Cort): N.Y.C. Sept. 11—indef.
ALONE at Last (Messrs. Shubert): Chgo. 15—indef.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): N.Y.C. 16-21.
BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17—indef.
BOSTON National Opera Co.: Louisville 17, 18, Columbus 23, 24.
BRINGING Up Father in Politics (Gus Hill): Phila. 16-21, Atlantic City, N. J. 23-25, Trenton 26-28, Camden 30-Nov. 4.
BRINGING Up Father (Griff Williams): Hanover, Pa. 18, Martinsburg, Va. 19, Cumberland, Md. 20, Hagerstown 21, Winchester, Va. 23, Frederick, Md. 24.
COHAN Revue 1916 (Cohan and Harris): Louisville 16-18, Columbus, O. 19-21.
ELTINGE, Julian (A. H. Woods): St. Louis 15-21, Chgo. 23-28, Hamilton 29, Detroit 30-Nov. 4.
FIELDS, Lew (Messrs. Shubert): St. Louis 15-21.
FOX and Stewart (C. J. Goldenberg): Atlanta 16-21, Richmond 23-28, Washington 30-Nov. 4.
GIRL from Brazil (Messrs. Shubert): N.Y.C. Aug. 30-Oct. 21.
GIRL from the U. S. A.: La Junta, Colo. 20, Trinidad 21, June 22—indef.
GO to It (F. Ray Comstock): N.Y.C. 23—indef.
HER Soldier Boy (Messrs. Shubert): Phila. 2-21.
HIP Hip Hooray (Chas. Dillingham): Phila. 14-Nov. 1.
HITCHCOCK, Raymond (Chas. Dillingham): N.Y.C. 9—indef.
HYAMS and McIntyre (Perry J. Kelly): Chgo. 8-29.
MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.
MONTGOMERY and Stone (Chas. Dillingham): Cinti 16-21.
MUTT and Jeff's Wedding (Joe Pettingill): Youngstown, O. 16-21, Cleveland 23-28, Toledo 30-Nov. 4.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22-Oct. 21.
POM-POM (Henry W. Savage): Milwaukee 15-21, Janesville 23, Davenport, Ia. 24, Cedar Rapids 25, Des Moines 26, Lincoln, Neb. 27, St. Joseph, Mo. 28, Kansas City 29-Nov. 4.
PRINCE of Pilsen (Perry J. Kelly): Norwalk, Conn. 18, New Haven 19, New Britton 20, New London 21, Worcester, Mass. 23, 24, Holyoke 25, Northampton 26, North Adams 27, Pittsfield 28, Kingston, N. Y. 30, Albany 31-Nov. 1.
PRINCESS Pat (John Cort): Chgo. 1—indef.
ROBINSON Crusoe, Jr. (Messrs. Shubert): Pittsburg 16-21.
SERENADE, The (Walker and Stevens): Raleigh, N. C. 18-19, Goldsboro 20, Durham 21, Winston-Salem 23, Florence, S. C. 24, Fayetteville, N. C. 25, Columbia, S. C. 26-27, Asheville, N. C. 28, Greenville 30, Spartanburg, S. C. 31, Charlotte, N. C. Nov. 1.
SHOW of Wonders (Messrs. Shubert): N.Y.C. 26—indef.
SO Long Letty (Oliver Morosco): Boston 21, N.Y.C. 23—indef.
Step Lively (La Salle Co.): Meadville, Pa. 18, Sharon 19, Greenville 20, Oil City 21, Salamanca, N. Y. 23.
SYBIL (Chas. Frohman, Inc.): Phila, Sept. 25-Oct. 28.
VERY Good Eddie (Marbury-Comstock): Boston Aug. 14—indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. 23-28.
WHEN Dreams Come True (Coutts and Tennis): Ottowa, Ont., Can. 18, Pembroke 19, Renfrew 20, Kingston 21, Belleville 23, Trenton 24, Peterboro 25, Lindsay 26, Midland 27, Parry Sound 28, Sudbury 30, North Bay 31, Barrie Nov. 1.
WILSON, Al. H. (Sidney R. Ellis): Ft. Worth, Tex. 17-18, Dallas 19-20.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): Boston Sept. 18-Oct. 28.

MINSTRELS

FIELD, Al. G.: Montgomery, Ala. 17-18, Columbus, Ga. 19, Macon 20, Savannah 21, Jacksonville, Fla. 23-24, Tallahassee 25, Pensacola 26, Mobile, Ala. 27-28, New Orleans 30-Nov. 4.
O'BRIEN, Neil (Oscar F. Hodge): Galesburg, Ill. 18, Davenport, Ia. 19, Marshalltown 20, Omaha, Neb. 21.

MISCELLANEOUS

DIAGHILEFF'S Ballet Russe: N.Y.C. 16—indef.
LUCEY, Thomas Elmore: Mott, N. D. 18, Carson 19, Flasher 20, Elgin 23, Stanton 24, Zap 25, Halliday 26, Werner 27, Dunn Center 28, Bismarck 30, Hazelton 31.
THURSTON the Magician (Jay Klink): Detroit 16-21, Chgo. 23-28, St. Louis 30-Nov. 4.

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KATHERINE LEWIS,
One of Vitagraph Company's New Stars.

If, as officials of the Exhibitors' League contend, there is behind the social organization of exchange men known as the Film Club a definite purpose to put into effect an "anti-exhibitor" policy, that may be the secret of the present trouble.

All this, however, is simply another evidence of the imperative necessity of getting together on such questions. It was largely for this purpose that the National Association of the Motion Picture Industry was formed.

The problem of express charges was taken up at a meeting of that organization some time ago and further discussion deferred until a meeting which is to be held this month. It is unfortunate that action was not also deferred until the matter had been thoroughly threshed out in the association.

There is no doubt of the sincere purpose of the Exhibitors' League to further the interests of its members. Doubtless, on their own side, the exchange men have also something to say. According to one, the clause requiring the payment of all express charges is included in contracts, but has been waived in New York in the past for politic reasons.

Much or all of what has been publicly said by both parties to the controversy may be true, but this does not in any sense alter the fact that if possible the problem should have been settled in the association. It is to be hoped that even yet an amicable and equable adjustment can be reached through that medium. It is the only way of avoiding continual conflict which can only result in personal ill feeling and retrogression.

After all is said and done, those engaged in the film industry from whatever angle are dependent upon one another in a large degree and by working together they can accomplish much. By dissension they will simply retard their own progress.

It is significant of the modern trend toward accuracy in details in the making of motion pictures that one company announces that it will henceforth relegate the clock and calendar to the background and take its time about producing worth-while features. As an official of the company remarked, "An hour spent in securing the proper effect may be a year added to the life of the picture."

There is little doubt that the necessity, real or fancied, for speed in the production of pictures has in the past resulted in much slipshod work, in carelessness as to those small things which have so much to do with the success of a motion picture, and which count so largely in any department of human endeavor.

Competition may be the life of trade, but where it begets a pace that will not admit of care in production it is a drawback.

Coalition seems to be the order of the day in film circles. The merging recently of four of the most important producing concerns under one head will doubtless result in the simplification of the innumerable details of the business and in a saving of time and expense. So long as the companies concerned do not lose their individuality there is nothing to be said against the arrangement. The public has grown into the habit of watching for pictures bearing the brands of individual concerns and would probably feel aggrieved if they were not forthcoming. Each producing organization, as a rule, turns out pictures with a distinctive quality and character, and photoplaygoers the country over are thoroughly familiar with the fact.

In this connection, despite the various arguments advanced against the star system, it is still true that many patrons of the films do watch and wait for the appearance of pictures in which their favorite players are starred. Perhaps a mistake was made in educating the public into this habit, but it is a serious question whether it is not too late to make a change. Here again, however, reason must hold sway; there is such a thing as wearing out even the most popular idol. At least, good mediums should be provided for those who are starred lest the luminary be wasted. It is encouraging to note that the majority of companies exploiting their prominent players recognize this fact, and not only supply suitable vehicles for them but surround them with competent supporting casts as well. The few who have endeavored to succeed by depending entirely upon the star to carry a weak play have found their efforts largely unavailing.

—ADAM HULL SHIRK.

MARY CHARLESON, OF ESSANAY,
Who Supports Henry B. Walthall in "The Truant Soul."

Lasky Issue Next Week

Owing to a delay in the delivery of material shipped from the Coast, the Lasky studio section of the Mirror will be published next week, Oct. 28, instead of this week as announced.

The publishers of the Mirror, wishing to make the issue complete in every respect, deemed the postponement preferable to the omission of any of the interesting matter gathered by Mabel Condon on her visits to the Lasky studio.

A PICTURE OF "LIFE'S PATHWAY"
Lillian Gish and W. E. Lawrence in the Triangle-Fine Arts Photoplay of That Name.

PATHE NEWS GETS TWO "SCOOPS" IN AS MANY DAYS

Films of Survivors and World Series Pictures Are Shown Ahead of Competitors

Two "scoops" in two days is the record of the Pathe News recently, and exhibitors have expressed great satisfaction at the enterprise and speed of the service. At 9 p.m., Oct. 9, scenes were shown to audiences at the Strand, Keith's Palace, Broadway, and Loew's theaters of the survivors rescued from the vessels sunk by the German submarine U-53 off Newport, R. I. The survivors were landed at Newport on Monday morning by the U. S. torpedo boat destroyers which had rescued them. A Pathe News cameraman, sent to Newport on Sunday night when the story was first flashed over the wires, was awaiting them, secured his pictures, and then rushed them to Jersey City by special messenger.

At Jersey City they were developed, cut, printed, and titled at top speed. Prints were delivered before 9 o'clock the same day to the New York theaters showing the News, and special messengers were sent with them to Boston and Philadelphia. In consequence, according to the testimony of the various theater managers who received the pictures, the Pathe News scored a clean beat. Harold Edel, managing director of the Strand Theater, said: "Pathe is to be congratulated on its enterprise in getting out these pictures so quickly." The management of Keith's Palace, New York's popular vaudeville theater, said: "Pathe scored again. They beat the town with these pictures." Stanley Mastbaum of Philadelphia said: "The first pictures in Philadelphia of the submarine survivors and the world's series baseball game were shown at the Stanley and Palace Theaters. Pathe News Service cannot be beaten." These are but a few testimonials.

Only the day before the Pathe News had accomplished another "scoop," similarly noteworthy. Pictures of the first world's series baseball game at Boston on Saturday were delivered in Jersey City the same night and were shown in the most prominent New York, Boston, and Philadelphia theaters on Sunday. In New York, Keith's Palace, Proctor's, Loew's, and the Strand were among those showing them; in Philadelphia, the Stanley and the Palace; in Boston, the Orpheum, St. James, and Fenway. Manager Vic Morris of the Orpheum and St. James Theaters, Boston, reports large houses to see Pathe's baseball pictures, and says his patrons were very much surprised and pleased at the rapidity with which the game had been brought to the screen. Manager Stanton of the Fenway Theater of Boston says: "Pathe put over a big one on the world's series," that the pictures were the big drawing card of his show and brought much applause. Manager Newhall of the Strand Theater in Lynn, Mass., reports that the pictures were a big success and that his patrons were much pleased.

It goes without saying that the theaters showing these timely and interesting pictures were able to "pack them in" by means of special posters. The Pathe exchanges in New York, Philadelphia, and Boston, under the direction of Business Manager Seelye, gave immediate and efficient co-operation in order to "put the thing over" properly in each instance.

J. A. Berst, vice-president and general manager of the Pathe, summed it all up when he said: "News events like those of the submarine survivors and world's series baseball games rival in drawing power in the motion picture theaters the best features, especially when they are put out as quickly as these. We are making special efforts to see that our news pictures are delivered to the exhibitor as soon as possible after the event."

(C) *Underwood and Underwood Studios, N. Y.*

NANCE O'NEILL, McCLURE STAR

She has been called "the Bernhardt of the Screen," and will appear in one of the series, "Seven Deadly Sins."

TOWN WANTS FIRST RUN

Municipality of Wisconsin Books Essanay's "Truant Soul" for Initial Showing

Rather a unique feature in the annals of motion picture booking is noted in the case of "The Truant Soul." Essanay's seven-part Henry B. Walthall picture, the first run of which is requested by Richland Center, Wis., through Mayor D. E. Smith, who applied to President Spoor. The picture is to be shown in the Municipal Opera House and reservations up to capacity are said already to have been received. The exteriors were taken near this little mountain town. The filming of the entire photoplay is now well under way. Mr. Walthall, Mary Charleson, his leading woman, Director Beaumont and the company have returned from Wisconsin where 150 exterior scenes were taken.

All scenes for "The Chaperone," a five-part feature to be released through Kleine-Edison-Selig-Essanay Nov. 20, are completed.

"The Chaperone" is taken from the stage play of Maxine Elliot. Edna Mayo appears in the title-role, with Eugene O'Brien as the chief support. Sydney Ainsworth takes the heavy lead.

President Spoor, of Essanay, in order to make the scenes in "The Breaker," another five-part photodrama, as realistic as possible, engaged the services of Captain Michael P. Evans, the chief of the Chicago Bureau of Identification and well known all over the United States as an expert in the Bertillon system, together with his son, assistant identification inspector, and several headquarters detectives, to take part in the play.

"The Breaker" was written by Arthur Stringer and features Bryant Washburn and Nell Craig.

This photoplay will also be released through the Kleine-Edison-Selig-Essanay service.

SANGER WRITES BOOK

Eugene B. Sanger, president of the Sanger Picture Plays Corporation, has written a book, in allegorical style, the theme of which is a man finding himself, which he has dedicated to three notable American men. One of them is Charles Evans Hughes.

GET LARGER QUARTERS

The Famous Players exchange distributing Paramount Pictures in eastern Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia and Virginia, with its main office at 1321 Vine Street, Philadelphia, Pa., will about Dec. 1 move into larger quarters at 1219 and 1223 Vine Street, in the very heart of the film district.

GOOD FALL PROSPECTS

M. E. Smith, general manager of the Kleine exchanges, has just returned to Chicago from an extended trip around the circuit of exchanges. He reports that the Fall season has opened up with more promise of success than any similar period in late years. He also stated that he was particularly gratified at the marked popularity of "Gloria's Romance."

USE INTERNED LINER

Finishing touches have been completed on "The Missing Heiress," second of the one-reel episodes of "Grant, Police Reporter," by Director Robert Ellis.

For the scenes in this episode requiring the use of ocean liners the director was fortunate in finding a number of German vessels interned at Pensacola, Fla.

Captain Malitz, of the *Trieste*, obligingly put a crew of stokers to work and moved his vessel a half mile down the bay for the scenes showing the liner putting to sea. All the officers of the liner take part in the action of the photoplay and are anxiously awaiting the release of the picture to see themselves as screen actors.

Following the taking of the scenes the Kalem players, headed by George Larkin and Ollie Kirkby, were guests of the officers at luncheon. It is in this episode that Dare-Devil Larkin, pursuing the liner in an aeroplane, makes a daring leap from the flyer to the ship's ladder.

CLUB ENTERTAINS

CLEVELAND, OHIO (*Special*).—The Screen Club is getting to be quite popular and is doing much entertaining this Fall, there being so many prominent screen actors in the legitimate this season, several having played Cleveland. Last week Arnold Daly was guest at a banquet held at the new Hotel Olmstead. Mr. Daly will be remembered by film patrons as the leading player with Pearl White in "The Perils of Pauline."

Earl Metcalfe, the motion picture star, is in Cleveland working on a new photoplay.

AUTHOR DISCUSSES PICTURES

Winston Churchill, Author of "The Crisis," Sees Great Future for Films

The opinion of Winston Churchill, the novelist who wrote "The Crisis," produced by William N. Selig, concerning motion pictures is interesting. Says Mr. Churchill:

"I am convinced that motion pictures are capable of great development as mediums of entertainment and art and will be of untold educational value, provided their proprietors are imbued with a sense of responsibility and refrain from catering to the ignorance, prejudices, and sentimentality of the people. I am most anxious to see the productions of motion pictures take their legitimate place as the supplement of worthy novels and worthy plays, for they have a realm into which neither of these can enter.

"It was my interest in the history, character, and development of the American Republic that led me to write 'The Crisis' in 1900. I have always regarded Abraham Lincoln as the supreme type produced by American democracy, as more characteristic of the higher qualities and possibilities of our form of government than any other man."

The making into a ten-part photodrama of "The Crisis" by William N. Selig is a fitting climax to the great popularity attained by the book and the play seen throughout the country a few years ago. It is said by critics that the photoplay "The Crisis" is one of the greatest heart-interest stories ever produced.

BACK FROM WILDS

After having filmed scenes for "The Passion Flower" for the California Motion Picture Corporation, the producing company, headed by Beatriz Michelena, has just returned from the "Bad Lands" of Marin County and is preparing for work on the next production. Andrew Robson, Albert Morrison, Clarence Arper, William Pike, and others were in the party and have many tales to tell of hunting and fishing exploits.

A feature of the company's stay at Lagunitas was a deer barbecue provided by the California Northwestern Railroad crew in its honor. Conductor Jim O'Rouke was master of ceremonies.

H. B. WARNER IN "THE VAGABOND PRINCE,"
A Triangle-Ince Photoplay of the "Open Road."

HAS FOUR LEADING MEN

Nance O'Neill Has Admirable Support in "Greed," One of the McClure Series

Not the least notable feature of the forthcoming McClure series, known as "Seven Deadly Sins," is the fact that Nance O'Neill, who appears in "Greed," directed by Theodore Marston, will have the support of four well-known leading men.

In "Greed," the third play of this superseries, Nance O'Neill, that finished emotional actress who has been called "The Bernhardt of the Screen," is acting with Robert Elliott, whose work with Margaret Illington in "Within the Law" helped largely to make that play the success it was. Mr. Elliott was the featured lead opposite such well-known legitimate and screen stars as Ethel Barrymore, Alice Brady, Marguerite Snow, and Irene Hawley.

The heavy part has been entrusted to the care of Harry Northrup, who was one of the first legitimate stars to recognize the possibilities of the motion-picture field.

Alfred Hickman, Nance O'Neill's husband, is also in the cast of "Greed." Mr. Hickman began his work with Sir Henry Irving and came to America with Augustin Daly. He played the young Count in Belasco's "The Lily," in which Miss O'Neill achieved her greatest success. He will be remembered for his recent work in "The Witch," "A Woman's Past," and "The Iron Woman."

George Le Guere forms the last member of this notable quartet of actors; his work for Metro, Famous Players, Kleine, Essanay and on the legitimate stage has made him a favorite with the public.

In "Envy," the first play of the series, the same policy has been pursued. Its star, Ann Murdock, is supported by three sterling actors—Lumsden Hare (related to Sir John Hare), Robert Cain, of the famous Drew family, and versatile George Le Guere.

EDITH STOREY WELCOMED

Exhibitors Give Vitagraph Star Ovation in Cities Along Her Route

Edith Storey, who, accompanied by her mother, made the trip to California to the Western Vitagraph studios, stopping en route at various cities, has been accorded an ovation by exhibitors.

An executive committee from the Exhibitors' League met the Vitagraph star's train at Chicago and conducted her to the Sherman House.

At 6.30 the same evening, conducted by Sidney E. Abel, Vitagraph-V-L-S-E branch manager, Miss Storey and her mother visited seven representative theaters and then sat down to supper in the College Inn. Present at this supper were the largest theater owners in Chicago and the photoplay editors of the Chicago trade and daily newspapers.

The following morning Miss Storey and her mother, Robert McKnight, of the Chicago *Examiner*; Mrs. Lawrence, of the *Evening Post*, and Mr. Laurence and Manager Abel were taken through the Illinois State Penitentiary at Joliet by L. M. Rubens, who controls six motion picture theaters in that city.

The same evening Miss Storey appeared in half a dozen more of Chicago's finest photoplay theaters.

In St. Louis her Chicago experiences were practically duplicated. She paid visits to the newspaper offices, was introduced to the leading exhibitors of St. Louis, appeared in their houses and made hundreds of friends.

Similar experiences fell to Miss Storey's lot in Kansas City, Dallas, San Antonio, etc. Antonio Moreno, of the Greater Vitagraph, is to join Miss Storey in Los Angeles.

Edith Storey, Antonio Moreno, and William Duncan are to be featured in a series of virile Western stories under the direction of William Wolbert. The first release will be "Money Madness," a story by Hamlin Garland, who has contributed several plots to the Vitagraph program.

TELLS OF PRODUCTION

William N. Selig Explains the Making of Forthcoming Picture "The Garden of Allah"

"The production of 'The Garden of Allah,'" said William N. Selig recently, "has been completed by Colin Campbell, and faithfully follows Robert Hitchens's novel. The production is the most elaborate and expensive we have ever made. Many scenes not easy to obtain were filmed, many extra properties were used, not counting camels, Arabian horses, equipment for caravans, and costumes for several thousand people. 'The Garden of Allah' presents some very fine acting, Helen Ware, particularly, arising to emotional heights rarely seen on the stage or screen. She is ably supported by Thomas Santschi as Boris, Eugenie Besserer, Harry Lonsdale, James Bradbury as the Sand Diviner, and others. The street scenes in the oasis of the Sahara Desert are faithful, and the bazaars, mosques, and street scenes are massive.

"A desert sand storm will be found worthy and full of startling realism. The wind arises and sand comes in sheets, caravans scurry for shelter, tents are blown down: in fact, it is a most vivid picture in every way.

"The scenes in 'The Garden of Allah' are also beautiful. Many never before shown in motion pictures are presented. An attack by Bedouins on a caravan is an exciting spectacle.

"I have no hesitancy in praising 'The Garden of Allah,' and am firm in the belief that it will find instant popularity. We have spared no pains to make the production the finest in every detail."

REPEATS FOR FILM

Pathe's "The Shine Girl" Is Being Rebooked by Many Theaters

Pathe's Gold Rooster picture, "The Shine Girl," in which Gladys Hulette is starred, is receiving many "repeat" bookings from managers who have found the film a drawing card.

Manager Fred Wright of the Colonial Theater, Hagerstown, Md., recently wrote a letter to the Pathe Washington office which is characteristic of many received. He says in part:

"We have shown approximately 620 five and six reel feature productions in our theater, but I am sincere in my statement in claiming that 'The Shine Girl' is decidedly one of the most charming, sweet, and entertaining feature pictures we have ever shown. We have received over fifty personal requests for a 'repeat' on this picture, so please advise us as to the first open date. Give us more pictures like 'The Shine Girl.'"

OFFICIALS OF COMPANIES INCLUDED IN GREAT FILM MERGER

White, N. Y.
ARTHUR S. FRIEND,
Treasurer Famous-Players-Lasky Corporation.

OLIVER MOROSCO,
President Oliver Morosco Photoplay Company.

ADOLPH ZUKOR,
President Famous-Players-Lasky Corporation.

White, N. Y.
JESSE L. LASKY,
Vice-President Famous-Players-Lasky Corporation.

JOIN LASKY FORCES

Hobart Bosworth and Tully Marshall Sign Contracts with Company

To appear permanently in productions of the Jesse L. Lasky Feature Play Company on Paramount program Hobart Bosworth and Tully Marshall, both well-known figures on stage and screen, have signed contracts with the company. Both were engaged by Cecil B. DeMille solely for the production of "Joan of Arc," with Geraldine Farrar as the star. Their work was so striking that they were recommended for permanent engagement in program features.

When Mr. Bosworth appears in his first production under the new agreement he will, in fact, make his reappearance on the Paramount program after a long absence. His career before the camera is one of the most picturesque bits of motion picture history. A man of striking personality and remarkable talent, he was one of the first big stars to be featured on the screen in the early days of the industry. No announcement has been made concerning Mr. Bosworth's first picture for Lasky, but it is safe to presume that it will be one which will give him an opportunity to play the type of character in which he excels.

Tully Marshall is one of the best known actors on the screen to-day and has had a distinguished career before the footlights, appearing in "Paid in Full," "The City," "The Talker" and numerous other well-known plays. He is a valuable addition to the all-star company assembled at the Lasky studio in Hollywood.

FAMOUS PLAYERS ENGAGES IRENE FENWICK, STAR OF THE STAGE

Will Appear Opposite Owen Moore in "Princess Zim Zim" on Paramount Program

Irene Fenwick, the stage favorite now playing in "The Guilty Man," has been engaged by the Famous Players Company, and will appear opposite Owen Moore in "Princess Zim Zim." The photoplay is to be released on Paramount Program. Miss Fenwick, aside from her successes on the speaking stage, has demonstrated her ability as a screen artist before now. She has evidenced her versatility by the numerous and varying roles she has been called upon to perform in the spoken drama, among her accomplishments being "Hawthorne of the U. S. A.," in which she played opposite Douglas Fairbanks; "Along Came Ruth," in which she played the title role with great success; "The Song of Songs," in which she scored a personal hit—and now "The Guilty Man," which has again proved her ability.

In her first Paramount picture, "Princess Zim Zim," Miss Fenwick plays the role of a Coney Island dancer who mixes into New York's most exclusive and uppish upper crust.

A particularly interesting feature of the engagement of Miss Fenwick is the fact that it was done at the suggestion of Edward Sheldon, the author of the script. Mr. Sheldon wrote the play "The Song of Songs," in which Miss Fenwick scored a hit, and he declared that he believed her to be an ideal type for the role after watching her work on the stage. The Famous Players had been holding the script for some time while searching for the right star to play the Princess.

With Miss Fenwick in the role of the princess and Owen Moore playing the young society chap, "The Princess Zim Zim" should prove a success.

NEW DRESS FOR MAGAZINE

Paramount's monthly magazine, *Picture Progress*, will make its Yuletide appearance in a new dress with better stories and pictures than ever before. H. I. Day remains as editor, but the policy is to be changed considerably with Philip Goodman's supervising assistance. Lenore Ulrich, the Morosco Pallas star in Paramount pictures, is featured on the cover of the Christmas number. Pauline Frederick is the subject of the frontispiece.

JOE LEE OPENS OFFICE

Joe Lee, well known as the New York representative of Louis B. Mayer, who controls rights to "The Birth of a Nation" and "Cabiria," has opened a State-right buying and distributing agency at 1476 Broadway.

Mr. Lee also acts as Advisory Buyer for the American Feature Film Company, Boston, Mass.; the Consolidated Feature Film Company, San Francisco Cal.; the Master Producers' Photoplay Company of New England, and others.

PHILADELPHIA PICTURE BALL

PHILADELPHIA, PA. *(Special).*—The Philadelphia Motion Picture Employes' Association has selected Halloween Night as the date for a masked ball at Eagles' Temple. Stars of the Bluebird and other companies are to attend.

COMING VITAGRAPHS

Feature Releases Announced Up to the First of the New Year

The Vitagraph Company is so well supplied with finished productions that it is able to announce its feature releases up to the first of the year. A veritable galaxy of stars are presented in stories by noted authors. The first of the announced features will be "The Blue Envelope Mystery," with Lillian Walker in the role of Leslie Brennan. The story is an adaptation of "The Blue Envelope," which ran in a well known magazine. It is scheduled for release Oct. 23. On the 30th "The Last Man," another of the James Oliver Curwood stories, with Mary Anderson and William Duncan in the cast, will be released. In November, on the 6th and 13th respectively, will be offered "The Devil's Prize," with Antonio Moreno and Naomi Childers, and "The Second Mrs. Tanqueray," with Sir George Alexander and Hulda Moore. Marc Mclermott in "The Price of Power" and E. H. Sothern in a picturization of his successful play, "An Enemy to the King," are scheduled for the 20th and 27th.

Swinging into December four features are also announced, Lillian Walker in "The Dollar and the Law," by Irving Cobb, on the 4th; "The Enemy," by the Chesters, with Peggy Hyland, the 11th; "A Rogue by Compulsion," London made and featuring Charles Rock and Edna Flugrath, and on Christmas Day "The Ninety and Nine," featuring William Courtney supported by Lucille Lee Stewart.

CO-STAR IN "THE KISS"

"The Kiss," a Famous Players production in which Marguerite Courtot and Owen Moore co-starred under the direction of Del Henderson, is now released on Paramount program.

This is the production for which Miss Courtot and Moore both made aeroplane flights at Amityville, L. I., in the Lawrence Sperry machine in which the inventor-aviator later came to grief himself, being forced to spend the night on the ocean when his supply of gasoline ran out and the motor refused to respond.

7 PICTURES IN 7 MONTHS

Starring in seven plays in seven months is the record of Alice Brady, the World Film star. Between now and the end of May, 1917, there will be released "Bought and Paid For," "A Woman Alone," "The Girl and the Wager," "Darkest Russia," "The Madness of Helen," "Sinners," and "Frou-Frou."

At this rate of productivity as an actress Miss Brady is portraying one new role every month, which is regarded as something of a feat, considering that the process covers a long stretch of time and is not operated under special pressure. Miss Brady's versatility is displayed in the variety of her characterizations.

TANDEM SYSTEM FOR MME. PETROVA

Popular Plays and Players Studio to Be Kept Busy on Her Productions for Metro

Madame Olga Petrova, with her passion for efficiency and system, has developed a working schedule by which she will keep two directors at the Popular Plays and Players studio busy all the time on her productions. Neither will she be obliged to waste valuable time. The two directors working on her system are Burton L. King and Edmund Lawrence.

The plan works in this way. On Saturday Madame Petrova, with Mr. King directing, finished the important scenes in which she herself appears in "The Black Butterfly." Mr. King then proceeded to take the less important scenes, in which she does not appear, and began the work of assembling and cutting the film. On Monday, with Mr. Lawrence as director, the star began work on her next production, a feminist play as yet unnamed from the pen of Anna Steese Richardson. Associated with Madame Petrova in the strongest scenes in the new photodrama will be Mahlon Hamilton and William Davidson, both of whom have appeared in a great many Metro pictures. When the star and the leading members of her support have completed their work in the Richardson picture, they went on without loss of time to the next, which Mr. King, having completed work on "The Black Butterfly," was then in a position to handle, Mr. Lawrence finishing work on the Richardson story.

"I do not like to waste my time," said Madame Petrova in discussing the project, "and I do not like to see other people waste their money."

A Simplex coil heating system for the purpose of heating developer to the temperature required is the latest addition to the laboratory of the Metro-Popular Plays and Players studio. The studio, being fully equipped, does its own developing and printing, providing its own sample prints. Its equipment was installed under the direction of Amos Stillman and is now under the supervision of Andre Barlitier. Charles Tronolone is laboratory man. Miss Alvilda Tallakson is printer, and Austin Hoffman is assistant.

Francis X. Bushman's versatility as a motion picture star is strikingly shown in the new Metro serial of fourteen episodes, which is being produced at the Quality studio under the personal direction of W. Christy Cabanné.

Three of the episodes already have been finished under the "live wire" methods of Mr. Cabanné, and Mr. Bushman and his co-star, Beverly Bayne, are delighted with the results accomplished.

In the Rolfe studio Julius Steger, who has won fame in light opera and the "legitimate" as well as motion pictures, has begun the production of a new and unusual Metro wonderplay. Mr. Steger, in the star role, is seen as a poor and struggling young playwright, and the part is admirably adapted to his rare talents.

One of the most attractive sets of the season at the Metro-Yorke California studio is a palatial bedroom, typical of Virginia, built especially for scenes in "Big Tremaine," the forthcoming Metro release. This spacious set is an exact duplicate of May Allison's bedroom in her Virginia home, which is known throughout the South for its unusual beauty and surrounding estate.

FROM WORLD'S "THE SCARLET OATH," IN WHICH GAIL KANE IS FEATURED.

AGREEMENT PENDING TRIAL

Herbert Brenon May Assert Claims to Authorship and Direction of Film

Although a temporary restraining order was granted the Lewis J. Selznick Enterprises by Justice Goff in the New York Supreme Court against the William Fox production, "The War Bride's Secret," which was sought on the ground that the picture constituted unfair competition, in that the title and part of the name paralleled the film "War Brides" which Herbert Brenon is now completing, with Alla Nazimova as star, the Fox interests later obtained a modification permitting them to show the picture in Greater New York. The injunction remained in force as applied to territory outside the city.

On Monday, Oct. 9, the argument on the injunction was heard by Justice Pendleton, and the Court took the view that the Fox system of contract program distribution was too valuable a matter to be disrupted by an injunction, and therefore dissolved the existing order against the picture, granting the Brenon-Selznick interests the right upon forty-eight hours' advance notice to secure a trial of their action against Fox for damages, thus insuring the protection of their rights.

In the meantime the Fox interests obtained from Justic Goff a restraining injunction against Herbert Brenon and the Selznick enterprises to prevent them from making any and all use in advertising, publicity, etc., of the assertion that Herbert Brenon at any time, either as author, director, or producer, directed certain players or made any six or more designated pictures heretofore released by the Fox company.

Justice Pendleton, in considering the action, suggested that the counsel for both sides agree and consent to a mode of advertising to which Brenon could resort pending a trial of the case on its merits in the courts. The lawyers, having in their briefs fought at length over the use of the word "producer" by Brenon, urged an agreement that, pending determination of the issues in the courts, Mr. Brenon may make claim to authorship and direction of any and all pictures which he has ever written or directed without hindrance or complaint.

By consent of counsel, and as approved by Justice Pendleton, Brenon and his associates may now assert his authorship and directorship of "A Daughter of the Gods," the Kellermann picture owned by Mr. Fox, or for other debated pictures. The word "producer" was one to which the Fox interests took the greatest exception, and therefore Mr. Brenon in his future publicity will eliminate it, though he may assert his authorship and direction of pictures he has made for other manufacturers, providing his advertisements are not so worded as to create the impression that he owns or has any rights to such pictures, unless in fact he should possess such rights.

Had the injunction secured by Fox been sustained, it is maintained it would have had a far-reaching effect upon authors, playwrights and producers of films. It would, it is claimed, have prevented Brenon from ever advertising or uttering the statement that he had made a picture in which Miss Bara, Miss Kellermann, or others were the stars.

SHE DEFENDS PICTURES

Miss Helen Dewey, editor of the motion picture department of a woman's magazine, told members of a fashionable woman's club at Carteret Arms, Elizabeth, N. J., last week that it was "snobbish" not to attend moving pictures. Miss Dewey proved to be a staunch friend of the exhibitors, for she bitterly flayed the federal censorship plan as impractical and narrow, offering in its stead the censorship of public opinion and personal work with the exhibitors. She also suggested special children's programs. Some of the things the pictures have accomplished, as against any alleged evil influence, and which were mentioned by Miss Dewey, were the elimination of the nickel thriller, the cheap magazine, and the yellow-back novel and impossible melodrama. Motion pictures were also effective as a mental opiate and often took the place of methods of recreation which were really injurious, she declared.

BUILD ELABORATE SET

The gambling palace set to be used in "Redeeming Love," the Kathlyn Williams subject for Paramount Program, is said to be more elaborate than anything ever before attempted by the Oliver Morosco studios.

A glimpse through the long covered runway at these studios offers an imposing spectacle, but the true beauty of the details are only revealed when the spectator stands beside the director's seat on the raised camera platform facing the set.

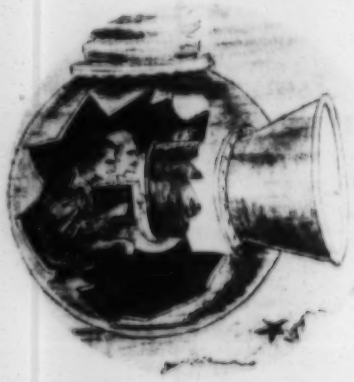
Kathlyn Williams, who portrays the stellar role in "Redeeming Love," on returning from a distant location expressed keen pleasure over the magnificence of the new set. "This is truly a wonderful surprise," exclaimed Miss Williams on viewing the scene. "It bears out Mr. Morosco's policy of properly 'clothing' his photoplays, with the idea always in mind of portraying the genuine."

UNICORN REORGANIZED

The Unicorn Film Service Corporation has been reorganized, with offices at 130 West Forty-sixth Street, New York. The firm has been releasing up to date twenty-one reels a week. The board of officers consists of Ike Schlank, president; Fred B. Murphy, vice-president; P. A. Chase, treasurer, and Harry A. Palmer, secretary.

RECORD CROWD SEES UNDERSEA PICTURE

Universal's Submarine Film Presented in Chicago; Williamson Brothers Inventors of Process



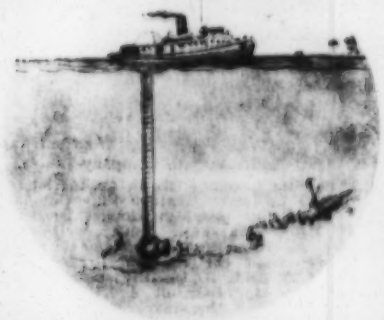
WILLIAMSON SUBMARINE PHOTOGRAPHIC APPARATUS.

Illustration Showing the Interior of Photographic Chamber and the Manner in Which the Submarine Motion Pictures Are Taken.

CHICAGO, ILL. (*Special*).—While German U-boats were on their sensational expedition a crowd that would have filled the Studebaker Theater twice over thronged last week to witness the first presentation of the Universal Company's submarine photodrama, "Twenty Thousand Leagues Under the Sea," filmed from Jules Verne's famous story. The pictures were made from a studio at the bottom of the ocean by means of the invention of the Williamson brothers. Many thrilling scenes under the water were contained in the picture. President Carl Laemmle and the New York Universal staff, also Ernest Williamson, who fought a shark under water, were in attendance. There are 900 scenes in the film, which required nearly two years to complete.

Without intention to deceive, some of the most reliable of the daily and weekly papers have erroneously published statements and news items which have a tendency to mislead as to where the true credit for all submarine motion picture photography rightfully belongs.

The Williamson brothers alone are the originators and sole producers of this latest and most valuable addition to the motion picture industry, and the only pictures now before the public which have been manufactured with the aid of the Williamson inventions and submarine photographic devices are "The Williamson Submarine Expedition Pictures," now being shown in nearly every corner of the universe, and the submarine scenes in "Twenty Thousand Leagues Under the Sea."



GENERAL VIEW, SHOWING THE WILLIAMSON SUBMARINE APPARATUS.

Operating Vessel is Seen Above, and Photographic Chamber Below. The Williamson Submarine Tube Connects the Two, and Maintains an Open Air Shaft at all Times, Through Which the Operators and Photographers Can Pass from the Deck of the Vessel to the Photographic Chamber Below at Will.

Without the aid of these inventions and devices and the scientific knowledge and accomplishments of the Williamson brothers neither of these noted pictures could have been manufactured. In a period of time covering more than four years the Williamson brothers and the Submarine Film Corporation have expended a half-million dollars in continuous undersea research, with submarine chambers, collapsible tubes, diving devices, and special photographic appliances, all of which have been fully protected under U. S. and foreign patent rights. During these years of operations and research work the Williamson brothers have gone down under the sea, through the Williamson tube, to the photographic chamber below, and have cruised about over the floor of the ocean, searching out locations of practically all the old wrecks known in the West Indies, and have charted their locations carefully for future use.

WILLIAMSON BROTHERS.

George (Left) Ernest (Right). Originators and Sole Producers of Submarine Motion Pictures.

Floating studios, fully equipped for the carrying of one or more companies and directors, will encircle the islands of the West Indies, making pictures with tropical background and native environment. Seagoing yachts of sufficient capacity for this work have been contracted for, and in addition to submarine pictures, tropical and marine features will be produced in lengths ranging from five to ten reels.

Executive offices are established on the eighth floor of the Longacre Building, New York city, and branches are being opened in London, Chicago, Los Angeles, and Sydney.

MORE INTERNATIONAL BRANCHES

In order to satisfy the demand for International releases six additional branches will be immediately opened. With these established, practically the entire country will be covered.

J. K. Burger, assistant general manager of the International, has arranged for opening branches in the following additional cities: Cleveland and Cincinnati, Ohio; Seattle, Wash., which will cover all of the Northwest; Kansas City, Des Moines and Omaha. The International already has branches of the New York headquarters in Chicago, Boston, Philadelphia, Washington, Pittsburgh, Atlanta, St. Louis, Los Angeles, and San Francisco. In addition, it has agencies in Buffalo, Albany, New Orleans, Kansas City, Minneapolis, Indianapolis, Detroit, and Salt Lake City.

NEW TRIANGLE PLAYS

The stars of the Triangle feature releases for the week of Nov. 5 are Dorothy Gish and Bessie Barriscale. Miss Gish will appear in a Fine Arts production directed by George Seigmann, entitled "Atta Boy's Last Race," which has the race track as a background. Bessie Barriscale rollicks through a five-reel comedy drama as the prettiest girl in "A Corner in Colleens." Charles Ray and Margery Wilson render her excellent support. The picture has the picturesque Emerald Isle as its setting, across which falls the shadow of the recent riots.

MANAGER APPOINTED

To manage the Dallas exchange of Artcraft Pictures Corporation, distributing Mary Pickford Productions, Hoyt G. Morrow, formerly of the General Film Company in New Orleans, has been appointed.

Mr. Morrow succeeds John J. Rotchford, who has resigned to devote himself exclusively to enterprises which were forming when the Artcraft organization was effected. As he is thoroughly familiar with Texas, southern Oklahoma, and Louisiana west of the Mississippi through his experience in New Orleans, Mr. Morrow is expected to keep several prints of "Less Than the Dust" busy in that section after Nov. 6, the date Mary Pickford has announced for the release of her first Artcraft production.

The New York exchange has already outgrown the original quarters assigned to the manager, Arthur G. Whyte, and Charles S. Goetz, his assistant, and they are now installed in spacious new offices on the seventh floor of the Godfrey Building, 729 Seventh Avenue.

Al. Lichtman, general manager for Artcraft, spent several days last week in Philadelphia and Pittsburgh with B. C. Cunningham and Samuel Plame, the respective exchange managers.

THOMAS COMMERFORD plays in support of Richard C. Travers in "It Never Could Happen," three-act Essanay comedy-drama.

BESSIE EYTON WEDS

Behind the story of Bessie Eyton's marriage to Clark Coffy, of Vicksburg, lies a little romance which was aided and abetted by the quaint old costumes that the Selig film star wore. It all resulted from her being cast as Virginia Carvel in "The Crisis." She was sent with her company to Vicksburg in order to get the proper surroundings of the historic scenes described in Winston Churchill's novel. She became quite popular socially and appeared at a fashionable costume ball, where she shone in the hoopskirts of fifty years ago. It was on that occasion she met Mr. Coffy, who is a wealthy young lawyer of Vicksburg. The pair were afterwards seen often in each other's company. Not long after Miss Eyton went back to the Los Angeles studio Mr. Coffy came out to see her and ask her hand in marriage.

CLUB WOMEN SEE FILM STAR

Rose Tapley, the Vitagraph star, addressed a progressive women's club in Monticello, N. J., last week. She made an address upon the relation of the motion pictures to the masses. She casually stated in her talk that her subject was elaborated in "The Chattel," that was being shown that same evening in the city. As a result four hundred and fifty out of five hundred members attended the theater that night and applauded the Greater Vitagraph picture and the work of everybody in the cast, not forgetting Miss Tapley's clever characterization of Mrs. Delavan.

MOTHER DENIES MARRIAGE

Mrs. Fred Talmadge, mother of Norma Talmadge, the well-known film actress, is authority for the statement that her daughter is not married to Joseph M. Schenck and will not be at least for some time to come. Mrs. Talmadge asserts that at the present time her daughter is too much wrapped up in her work to contemplate immediate matrimony. It was reported in the newspapers that Norma Talmadge and Mr. Schenck had taken out a license in Stamford, Conn., and the marriage had been set for last Monday.

NEW KAY-BEE STAR

Enid Bennett, the special discovery of Thomas H. Ince, has begun work at the Triangle-Kay-Bee studios in Los Angeles. Mr. Ince found her on his recent visit to New York, and was so impressed with her that he gave her a big contract, and everybody who has seen her work predicts a brilliant future for the little star.

The far-away settlement of York, in Western Australia, is the birthplace of Miss Bennett. She is a blonde of the vivacious type, with the clear, fresh coloring and wide blue eyes that poets are fond of describing as typical attributes of English beauty.

LEAVING THE PARK

Big Syndicate Bidding for State Rights to Ince Spectacle "Civilization"

Registering its three hundredth performance at the Park Theater, Columbus Circle, on Oct. 22, "Civilization," the Thomas H. Ince film spectacle, will on that date leave the show house through force of circumstances.

It appears that a wealthy syndicate has opened negotiations for the acquisition of the New York State rights of the picture and wants to exploit it in their own way. They figure they can make more money out of the spectacle by showing it simultaneously in as great a number of places as possible, rather than by confining its presentation to one large theater in a town. The negotiations have reached that stage where it is obligatory upon the present owners of the picture to close the run. The syndicate will probably have fifty or one hundred prints made.

There are approximately two thousand exhibitors in New York State, the greater number of whom will have the opportunity of showing "Civilization" to their patrons.

Several groups are negotiating for Ohio State rights to the picture.

In Newark, N. J., "Civilization" ran for three weeks, establishing a record.

PRIZE PLAY AT STRAND

Fannie Ward in "Witchcraft," the Columbia University prize play by Dr. R. Ralston Reed and produced by the Jesse Lasky Feature Film Company, is the attraction at the Strand Theater. It deals with the witchcraft days in New England in the seventeenth century and is notable for its beautiful scenic effects and the novelty of the story.

Other interesting film attractions on the program are the Strand zoological series, Florence Rose's fashions, scenic and educational studies, a new comedy and the topical review.

AT THE RIALTO

Norma Talmadge in "Fifty-Fifty," a Triangle picture, is the feature at the Rialto for the week beginning Oct. 15. The first installment of "War as It Really Is" is an unusual offering, the pictures having been taken at the front by Donald C. Thompson.

Educational and scenic films, a Keystone comedy, and the news weekly are also on the bill.

DESTROY ENTIRE VILLAGE

An entire village is destroyed by an earthquake in the fourth chapter of "The Shielding Shadow," Pathe's serial, produced by Astra. This episode is entitled "The Earthquake" and it will be released Oct. 22.

Newspapers all over the country are cooperating with Pathe branch managers in originating advertising ideas in connection with the serial.

DISCUSSES OPEN MARKET VS. PROGRAM

Frohman Corporation President Explains Why His Company Has Adopted State Right Plan of Distribution

BY WILLIAM L. SHERRILL.

Just as the talking machine became the Vocalian and Graphaphone, so did the "movie" become the "Cinema-spectacle." Just as the old-fashioned song and dance artist gave way on the phonograph record to the voices of Caruso and Bonci—so have the old heaving breast and marcel-wave hero given over to the true histrionon.

From a novelty, which has worn off, the film play has become an institution, a factor, an influence of good in our national life.

From a curiosity to a world-wide necessity, the motion picture has advanced in a short half-decade.

It must advance. It must go on and on. It must progress upon the standard of art. It will ever and anon go on being bigger, better, greater, or cease. And it cannot cease. It is too great a factor in the life of the world to cease—hence, it must achieve bigger and grander things.

Scenarios which have been created in an instant, plays that have been produced in nine days, directors who can rush through a story mechanically—disappear. Slowly but surely the man of resource, the man of ingenuity, the man of creative ability, who can know his auditor, know his public, and know his business supplants the haphazard, technically wrong director of yesterday.

The wavy haired hero, heavy jowled villain, torrentous emoting heroine, the blood-sucking vampire, must give way to the man or woman, regardless of type, who can convey by perfect pantomime that which he would suggest by word of mouth on the speaking stage.

No man can set a date upon which he will materialize his masterpiece.

The man who can write automatically will never achieve anything in the way of a classic.

Charles Frohman, in his prime, possessed stars whose very names were sterling—Maude Adams, John Drew, Ethel Barrymore. Yet every one who came to him did not possess that sterling something requisite in a personality to make it attract.

If we had fifty million dollars to spend on film making, we could not develop one star unless the native timbre possessed the proper talent.

We could not amass enough money in a lifetime to teach one actor how to work before the camera—unless he had the talent, the temperament, the proper conception of acting.

How, then, can factory-made pictures hope to compete with those made as vintage wines are made—with the aid of time?

How can a continual output of an inconsistent product equal that which is constructed after thought, minute scrutiny of every opportunity, a care for detail that almost becomes a fault, a highly personal touch of each and every incidental atom interested in the making—or participating in the one action of the play?

Anything worth while requires time—care—thought—finesse. To select your players, allow ample time for the construction of the scenario, ample time for the adaptation of the story, plenty of spare time for the actual production—prohibits speed, precludes the possibility of giving the attention to hurriedly made features that are given to pictures made for release at no given time.

And that is the reason the Frohman Amusement Corporation has gone over to the state right basis of operation.

We could not turn out pictures on given dates and be content with the production. "The Conquest of Canaan," "Jaffery," and "The Witching Hour" will be standing monuments to the foregoing.

If it requires three of us to select one subject fit for production, every seven weeks, how can a man possibly pick fifty-two subjects and expect to get the same substantial material?

Out of four hundred subjects at hand, "The Witching Hour" was selected. Any one of the four hundred would have been of sufficient importance had we been compelled to find our story, make the scenario, and produce the picture against a time limit.

We will continue to sell our pictures on a territorial basis. We have cast a die for the open market and will do what we can to develop this field to a greater height than any one branch of the entire industry.

COMES TO OPENING

Leonore Ulrich Crosses Continent to Be at Inaugural of Sherry Offices

Leonore Ulrich, popular star of the stage and screen, traveled 3,000 miles to be present at the recent opening of the luxurious suite of offices of the William L. Sherry Feature Film Company, distributors of the Paramount Pictures in New York.

Miss Ulrich came all the way from Los Angeles where she had been acting during the Summer in the Morosco-Pallas studios.

The opening was the occasion for a gathering of the most prominent persons in the motion picture industry.

FITZMAURICE AT WORK AGAIN

Fresh from a vacation of several weeks at Atlantic City, George Fitzmaurice is once more at work in the Astra studios making a picture for the Pathe program. The story, written by "Fitz," deals with a band of international crooks, and will probably be called "The Hawk." The cast is unusually strong with William Courtenay in the lead supported by Marguerite Snow and Robert Clugston. There are already four Fitzmaurice pictures scheduled for release on the Pathe program so it will be some time before this picture will be offered to the public.

Steve Barton, perhaps the best known assistant director in the Los Angeles film colony, has been engaged by Fred J. Balshofer general manager of the Metro-Yorke Film Corporation.

PARAMOUNT'S OFFERINGS

October 30th Program Features Marguerite Clark and Other Notables

The Paramount program for Oct. 30 is made notable by the fact that Marguerite Clark will appear in "Miss George Washington" from Famous Players, her first picture since the renewal of her contract.

"Seventeen," Booth Tarkington's story, with Louise Huff and Jack Pickford as co-stars will be another feature.

In addition, the Paramount Pictographs, Burton Holmes's thirty-ninth "Easy Chair Journey," a Paramount Bray cartoon and the third comedy from United States Corporation will be shown.

VARIED MUTUAL FILMS

Many and varied are the Mutual offerings for the week of October 23. "The Undertow," a five-part drama featuring William Russell, Helen Rosen, and Franklin Ritchie heads the list. Short reel productions, as follows, and scenics are also announced: "Professor Jeremy's Experiment," "The Folly of Fear," "At One O'Clock," dramas; and "Lovers and Lunatics," "Dad's Experiment," "When Cubs were Trumps," "He Died and He Didn't," comedies.

Harry T. De Vere, who has acted in four previous productions for William Fox, is again with Fox photoplays, and will be seen in a forthcoming release.

(C) Oliver Morosco Photoplay Co., N. Y.

A SCENE FROM "HER FATHER'S SON,"
Produced by Oliver Morosco Photoplay Company.

Selig

BASEBALL CRAZY!!

People everywhere are baseball crazy. They've been standing before score boards and whooping it up for their favorite teams. The National Game is the one topic of conversation!

SELIG'S 1916 CHAMPIONSHIP GAMES

The Selig Company has **exclusive right** to present the 1916 World's Championship Baseball Series. Every play made by the diamond stars is presented. **Five reels of exciting action! Cash in on the baseball sentiment!**

BOOK NOW

KLEINE-EDISON-SELIG-ESSANAY SERVICE

"Small Town Stuff"

A rip-roaring comedy in three reels. Book in General Film service, Monday, Oct. 30.

"Tom's Sacrifice"

A thrilling Western drama with Tom Mix and Victoria Forde. Book in General Film service, Saturday, Nov. 4.

Selig Polyscope Co.

58 East Washington St., CHICAGO, ILL.

REBOOK FORMER RELEASES

Many Paramount Theaters Again to Show Popular Photoplays from Famous

The renewal of their contracts with Famous Players by Marguerite Clark and Pauline Frederick has occasioned a wave of renewed interest in former productions in which these players were starred, and as a consequence the Paramount exchanges have been flooded with requests for rebooking of these subjects.

Among the films in demand are "Wildflower," in which Miss Clark made her photoplay debut three years ago; "The Prince and the Pauper," the adaptation of Mark Twain's story, in which Miss Clark played her first double role. Then there are "Mice and Men" and "Still Waters," in which Miss Clark scored personal triumphs; "Seven Sisters," "The Pretty Sister of San José," "The Crucible," "Gretna Green," "Helene of the North," "Out of the Drifts," and her more recent successes, "Molly Make Believe," "Little Lady Eileen," and "Silks and Satins."

Pauline Frederick, by reason of her remarkable versatility, offers a wide range of choice to the exhibitor who is anxious to rebook her pictures. "Sold," the first five-reel production in which Miss Frederick starred after making her photoplay debut in "The Eternal City," is one of her early successes. In the title-roles of "Zaza" and "Bella Donna," which followed, Miss Frederick added greatly to the laurels which she had won. "The Spider" and "Andrey" were two popular films. Other successful productions in which Miss Frederick has starred are "Lydia Gilmore," "The Woman in the Case," and the very recent "Ashes of Embers."

Many Paramount theaters throughout the country are distributing ballots to their audiences, on which are printed all the productions that Miss Clark and Miss Frederick have appeared in, announcing to their patrons that they will rebook as many of these pictures as their patrons demand.

CENSORSHIP TROUBLES

PORTLAND, ORE. (*Special*).—The campaign of the film men against city censorship, waged with some bitterness during the Summer, stands quiescent. The city commissioners were deaf to monster petitions requesting some form of appeal from the censor board. Censorship conditions are anything but satisfactory, and fresh hostilities are imminent.

One of the attractive features of the T. and D. picture house here, which has a seating capacity of 2,000, is the new Wurlitzer Hope Jones unit orchestra, installed at a reported cost of $30,000.

JOHN F. LOGAN.

WOULD STANDARDIZE LAWS

Campaign to Insure Safety from Fires Started by National Association

To bring about a standardisation of fire laws to provide safety for the millions of photoplaygoers in this country, the National Association of the Motion Picture Industry has begun a campaign in which the aid of the cities will be invoked.

A Fire Prevention Regulations Committee, with Jesse L. Lasky as chairman, has been formed. An Executive Committee has also been chosen with Martyne Biscay as chairman and the following as members: M. Choynski, Samuel H. Trigger, L. S. Sherrett, John R. Freuler, William Sistrom, Arthur James, and J. E. Brulatour. The executive secretary of the Association, Frederick H. Elliott, who is an expert on fire prevention, will be a valuable aid in the work of the committees.

SHE IS EXPERIENCED

Norma Talmadge, Youthful Star, Has Reached Position Through Years of Work

Norma Talmadge, though one of the youngest of the screen players to be placed at the head of their own companies, owes her rise to years of hard work and steady activity in the motion picture studio.

In comparison with some of the screen stars whose reputations have been made over night, Miss Talmadge, at the age of twenty, can already be reckoned a veteran camera artiste.

Miss Talmadge is now at work on her first Selznick picture, an adaptation of the widely known novel, "The Price She Paid," by David Graham Phillips. This is the first of Mr. Phillips's many powerful stories to reach the screen, owing to the fact that his estate has demanded very high prices for the rights to his works. But price has not interfered with the Selznick idea of material, as is proven by the purchase of such works as "The Common Law," by Robert W. Chambers, and "The Foolish Virgin," by Thomas Dixon, for Miss Young. Through Edgar Selden, playbroker, a deal was soon consummated for the rights to Mr. Phillips's great novel.

MORE "FRISCO" PRINTS

Owing to the unprecedented demand for bookings of "The Girl from Frisco," the Kalem Company has taken steps to supply each exchange with additional prints of each episode, beginning with the first. In addition the exchanges have also placed standing orders for the increased number of prints for all future episodes of the series featuring Marin Sais and True Boardman.

THE FEATURE FILMS OF THE WEEK IN REVIEW

Fannie Ward Appears in Prize Play, "Witchcraft"—Lillian Walker Pleases in Human Interest Drama, "Blue Envelope Mystery"—Ruth Roland Charming in "The Sultana"

"WITCHCRAFT"

Five-Part Drama by R. Ralston Reed, Featuring Fannie Ward. Columbia University Prize Play. Produced by Jesse L. Lasky Feature Play Company, under the Direction of Frank Reicher. Released by Paramount Pictures Corporation Oct. 16.

Suzette.....Fannie Ward
Richard Wayne.....Jack Dean
Makepeace Struble.....Paul Weigel
Nokomis.....Lillian Leighton

Peculiar interest attaches to "Witchcraft," owing to the fact that it won the prize in a contest held at Columbia University. Technically speaking, it compares favorably with some of the best photodramas that have been produced, and has in addition the merit of unusualness. There have been many tales of the horrors of the old witchcraft days in New England, but few have reached the screen. The atmosphere of the seventeenth century is well developed and Fannie Ward in the role of a Hugenot refugee portrays the character with her accustomed sympathy and conscientiousness. Jack Dean as a colonial soldier and Suzette's lover is effective, while particularly good work is done by Lillian Leighton as Nokomis, an Indian woman; by Paul Weigel as the town miser, Strubel, and by a player whose name is not given and who portrays the role of Suzette's unfortunate mother.

The photography and lighting are of the usual Lasky standard of excellence, while the settings, which include many handsome exteriors, are admirable.

The story builds up logically to an exciting climax without undue horrors. It is concerned with the experiences of Suzette, who incurs the suspicions of the townspeople because she befriends an old Indian woman believed to be a witch. Forced to marry Strubel in the hope of saving her mother, Suzette loses the love of Wayne, her husband's ward. She saves the town from an attack by Indians and while on this mission her husband dies. She is blamed for his death and on her return is condemned to be hung. The Indian woman rides for Wayne, at the head of his troops, and with the Governor's proclamation, which is to end the persecution of innocent people by superstitious and ignorant officials, he reaches Gallows Hill in time to save Suzette from her fate.

A. H. S.

"THE BLUE ENVELOPE MYSTERY"

Five-Part Drama by Sophie Kerr, Featuring Lillian Walker. Produced by Vitagraph Under the Direction of Wilfrid North. Released on the V. L. S. E. Program, Oct. 23.

Leslie Brenhan.....Lillian Walker
Owen Kennedy.....John D. Bennet
Harry Heath.....Bob Hay
Uncle Bob.....Charles Kent
Miss Lacy.....Josephine Earle
Fischer.....Harry Northrup
Mrs. Davis.....Florence Radinoff
Mrs. Harris.....Isabelle West
George.....William Shea

This is essentially a drama of human interest with no overdrawn situations. Lillian Walker plays the part of a young girl, who has been brought up in luxury and does not realize that there are any hard and unpleasant facts in life. An adventurer seeks to marry the girl for her money. Her uncle, however, shows her her father's will, in which he directs that in case she does not marry she shall take up a business career, starting with a course in a business school. This dismays the proud girl and she thinks to escape the humiliation of taking a step down in society by marrying the young man who has professed to love her. Acting on her uncle's advice, she tells the man that she is practically penniless. He shows his true character by dropping his mask of suitor.

Some of the most effective scenes in the play follow, when the girl mixes with the workaday world and meets with petty discouragements. She also comes to see that life is "the biggest movie of all." Finally, she gets employment with a serious young chemist. He invents an explosive of great value. He is decoyed away by a false report of his mother's illness. Meanwhile, he has sent the girl with the formula to the War Department. She is kidnapped on the train in an ingenious way, taken to a deserted farmhouse and searched for the paper. She manages to keep it from them and makes her escape on horseback. Meanwhile, there has been an active search made for her by her employer and her relatives. She goes to her uncle's home for recuperation. Soon she finds that her uncle had mercifully kept the knowledge from her that she was not an heiress. She goes back to the chemist, where she discovers that he cares more for her than for his precious formula.

John D. Bennet is interesting as a somewhat original type of character. It is that of a man who is so intent on his work that he cares nothing for the little trifles of dress. Little by little the charm of the girl is shown as working on his nature till he becomes quite susceptible. Miss Walker makes a charming and unaffected heroine, such as is in keeping with the character. There are some very good comic touches by the two caretakers in the play. It is, in fact, a good cast all around.

Everything works smoothly and true to life, for which the director is to be congratulated. The interiors are suitable to the play. The photography is of excellent quality.

C. M.

"THE SULTANA"

A Five-Part Picturization of the Novel of the Same Title by H. Rowland. Produced by Balboa, Featuring Ruth Roland and Colored by Pathe. Released by Pathe.

Doctor Thomas Mills.....William Conklin
Peter Fulton.....Charles Dudley
Durand.....Frank Erlanger
Virginia Lowndes.....Ruth Roland
Willoughby Kirkland.....Daniel Gilfether
Gregory.....E. T. Peters
Count Strelitco.....Edward J. Brady
Captain Rimbert.....Gordon Sackville
Robert Sautrelle.....R. Henry Grey

Artistic coloring, superb settings, an entertaining story, and an efficient cast in "The Sultana," guarantee the popularity of the picture.

The colors, though somewhat brilliant in some of the interiors, provide a decided novelty after the familiar blacks and whites. Harmonizing greens and browns add considerably to the natural beauty of the rustic settings. The interiors are a trifle bright, but the gowns of the people are set off wonderfully by the various tints. Scenes in distant perspective also show up remarkably well in colors.

The production has been very well staged, to which fact the detailed settings and beautiful woodland scenes bear mute testimony. The mansion and its grounds are quite magnificent, and the rolling country is also pleasingly reproduced.

Ruth Roland is her usual charming self as Virginia Lowndes, a society girl. She is accorded good support by the other members of the cast, among whom R. Henry Grey and William Conklin do some effective work.

The plot is slow in its development, but toward the end it speeds up considerably, so that some thrilling melodrama results. The story concerns a gem, "The Sultana" which, stolen for a joke, leads to endless complications before it brings about the engagement of the owner and the girl who tried to return it to save her brother.

E. S.

A SCENE IN "THE SULTANA,"
One of Pathe's Newest Productions.

"CHARITY"

A Six-Part Drama by Linda A. Griffith, Produced under the Direction of Frank Powell. For Release on State Rights Basis.

Jimmie Fleming.....Creighton Hale
His Sister, Mary.....Linda A. Griffith
Their Father.....Sheldon Lewis
Superintendent of the Orphans' Home.John Dunn
Anne, his daughter.....Elizabeth Burbridge
The Little "Orphan Girl".....Veta Searl
The Go-Between.....Sam J. Ryan

"Charity," in which the author, Linda A. Griffith, appears in one of the leading roles, has a serious purpose behind it, and as an argument against mismanaged or grafting public eelymosynary institutions is effective. There is much to be desired in a technical and artistic way, but much can be forgiven in an effort so evidently intended to accomplish good. Linda Griffith, Creighton Hale, and Sheldon Lewis are all satisfactory in their characterizations, and indeed the main defects are in the construction of the picture itself. The pitiful life of children in the slums and in a so-called "home" for waifs, with an indictment against the system which permits marriage between people suffering from disease; the horrors of intemperance, the blindness of the law, and similar kindred wrongs are treated upon in the course of the story, and perhaps the faults are largely the result of an attempt to cover too much ground.

There is no denying the power and appeal of the film, which traces the career of two children, son and daughter of a brutal father, reared in the gutter and later taken to a home which is controlled by grafters. It is entirely possible that it will have the effect of awakening the public to a realization that if such things do exist they should be uncovered and rectified. If it does this much, a great deal can be overlooked in the way of errors in structure, direction, and so on.

The settings, while mostly of a squalid character, are convincing, and the photography is satisfactory.

A. H. S.

"THE SCARLET OATH"

A Five-Part Original Drama by Frederic Kulze, Featuring Gail Kane. Produced by Peerless Under the Direction of Frank Powell and Travers Vale, for Release by World Oct. 16.

Ivan Pavloff.....Philip Hahn
Victor Karenin.....Charleton Macey
Mrs. Victor Karenin.....Lillian Paige
John Huntington.....Allan Hale
Caganov.....Boris Korlin
Nicholas Savaroff.....Montagu Love
Olga Pavloff } .....Gail Kane
Gail Pavloff }

Russian intrigue and the mix up of twin sisters combine to make an interesting though somewhat conventional story of "The Scarlet Oath." Interest is maintained even though the climax is quite obvious. The two sisters lead entirely different lives, one having been adopted by a wealthy family and the other becoming her father's Nihilistic associate. The latter gets mixed up in a plot in Russia and her sister's fiance aids her to escape to America. Their identities from that point become confused, but in the end the evil one pays the penalty at the hands of a Russian secret agent and the sister and her fiance are reunited.

Gail Kane handles the dual roles satisfactorily and the supporting cast is acceptable.

The foreign atmosphere is well simulated in both interior and exterior settings, though the staging is not up to the recent standard of World offerings. The photography is on the whole, fair.

The production will be acceptable to those who like melodrama based on foreign intrigue.

E. S.

"THE WAR BRIDE'S SECRET"

A Six-Part Original Drama by Mary Murillo. Produced by the Fox Film Corporation Under the Direction of Kenean Buel, Featuring Virginia Pearson. Released by Fox, Oct. 9.

Jean MacDougal.....Virginia Pearson
Colin Douglas.....Glen White
Robin Gray.....Walter Law
Elder Carstair.....Robert Vivian
Young MacDougal.....Stuart Sage
MacDougal.....Henry Hallam
Mrs. MacDougal.....Mrs. Olive Corbett
The Hunchback.....Billy Lynbrook

"The War Bride's Secret" takes rank as the best production released by the Fox Film Corporation to date. It is magnificent in its human appeal and heart interest. Through the medium of a logical story, it impresses on one strongly the horrors of war as wrought upon women and children left behind, yet there are no battle scenes or ghastly and revolting glimpses of the carnage and destructiveness of modern weapons of warfare. Mary Murillo has cleverly constructed a story into which not a vestige of preachment regarding the folly of the great war is allowed to enter. There is one child, who plays the part of the daughter of Jean MacDougal and Colin Douglas, romps with childish simplicity, sweetness and appeal through three reels of the picture, and practically is responsible for heart interest throughout, because of the deft touches of the direction of Kenean Buel. The Scotch people who see this picture will delight in the Highland atmosphere and types that have been carefully cast. Virginia Pearson does some remarkable acting in this, and at all times suggests the bonnie Scotch lass.

The country's call separates the lovers, Jean MacDougal and Colin Douglas. Before he leaves, however, Colin secretly marries Jean. Some time later a report reaches home that Colin is killed. In order that her baby may have a name, Jean marries Robin Gray, a wealthy Scot. After the war Colin again turns up. Jean tells him she has married Gray. After a futile effort to have her leave with him, Colin announces his intention of going out of her life. Gray overhears and his love for the lass prompts him to leave all of his estate to the daughter of the lovers. He disappears after his note has reunited the couple.

E. G.

"THE RAGGED PRINCESS"

Five-Part Comedy Drama from the Story by Frederick Chapin. Scenario by J. W. Kellette. Produced by Fox Film Corporation under Direction of John G. Adolfi and Featuring June Caprice. Released by Fox.

Alicia Jones.....June Caprice
Harry.....Harry Hilliard
Thomas Deigan.....Richard Neill
Dr. Halpern.....Tom Borrough
Mrs. Langford.....Florence Ashbrook
Tobey Rice.....Sid Bracy
Housekeeper.....Caroline Harris
Little Jane.....Jane Lee

Jane, one of the two Lee children, and June Caprice, unite in making a good deal out of rather a commonplace story in "The Ragged Princess," which deals with the experiences of an orphan girl who escapes when her woes become too great and is taken by a man who is a libertine by nature. Before falling into his clutches, however, Alicia Jones dresses in boy's attire and obtains work on a farm, where she is found out by Harry, another worker on the farm, and who later learns to love the ragged princess and eventually rescues her from her dangerous situation.

The work of Miss Caprice is delightfully insouciant and that of Jane Lee is clever without being precocious. Some of the settings are admirable, with the spirit of the outdoors very evident. Harry Hilliard does good work as the hero, while the heavy role is satisfactorily handled by Richard Neill. Other roles are adequately played.

The story is enlivened by touches of humor and quaint, homely incidents. It is not particularly convincing, but it is entertaining and has been directed with considerable skill.

A. H. S.

"JIM GRIMSBY'S BOY"

A Five-Part Original Drama by Lanier Bartlett, Featuring Frank Keenan. Produced by Ince Under the Direction of Reginald Barker for Release by Triangle.

Jim Grimsby.....Frank Keenan
"Bill" Grimsby.....Enid Markey
Waldo Whittier.....Robert McKim
Mrs. Grimsby.....Fanny Midgley
The Doctor.....J. P. Lockney
"Pard".....Rupert

Unusual in that the whole picture is developed by the conflict between father and daughter, "Jim Grimsby's Boy" is an intensive character study that holds one's interest throughout. This triangle is completed by a saccharine character, as portrayed, but he, the sheriff, has comparatively little bearing on the development of the plot. In fact, he is of such minor importance that the story is really a two-character tale. For this reason the success of the production is due in no small measure to the superb acting of Enid Markey and Frank Keenan. The latter is a mountaineer who has absolutely no use for women, so when a daughter is born he brings her up as a boy. She continues through her younger years in this manner, but feminism finally crops out and then comes love. However, she proves that she is by no means a coward, and so she earns her father's respect.

All through the picture there is a continuous succession of dramatic moments brought about by the conflict between father and daughter. However, human interest in its lighter form is none too plentiful; what there is is furnished by a little dog. The story, though tragic, is not exceptionally melodramatic.

Unusually picturesque settings amidst the forests and the mountains characterize the entire production. These are enhanced by sharp and clear photography. The picture is one that will appeal to all who desire a serious form of entertainment.

E. S.

"ATTA BOY'S LAST RACE"

A Five-Part Original Drama by Tod Browning, Featuring Dorothy Gish. Produced by Fine-Arts Under the Direction of George Siegman for Release by Triangle, Oct. 22.

Lois Brandon, who hates gambling..Dorothy Gish
Jim Spencer, owner of a small "string"....
.....Keith Arnour
Jarvis Johnson, a gambler.....Carl Stockdale
Lucille Stone, his consort.....Adele Clifton
Mrs. Brandon, mother of Lois..Loyola O'Connor
Phil Strong, who plays the races..Fred H. Turner
Bill Golden, a trainer.....Tom Wilson
Jockey.....Joe Neery

Instead of a tall gallant, manly hero, we have a race horse saving the family home in "Atta Boy's Last Race." Atta Boy and his loving mistress, Dorothy Gish, provide a picture in which the human interest side is predominant. A comradeship between the girl and the animal delightful to witness is portrayed. The horse, gone lame, is the only one of a string not sold to satisfy a mortgage. The animal is turned over to Lois, and she is told to pay $50 for him when she is able. By careful training she brings the horse back to wonderful condition and, although she abhors gambling, she enters "Atta Boy" in one race. He wins it, and also a substanial purse which pays the last installment on the home. "Atta Boy" is then turned into a field of clover and Lois takes a new comrade, her lover.

The picture, with its pleasing simple story, is one that will appeal to everybody. The races are thrilling enough to satisfy any one, and the homestead and stable scenes furnish the necessary heart interest.

The production is well staged. Neither interiors nor exteriors are elaborate, but they serve their purpose most effectively. The photography is up to the usual Triangle standard.

The cast is well suited to the various roles. Dorothy Gish is a most charming lover of horses, and she brings out strongly all the sympathetic qualities in her role.

E. S.

"IN THE DIPLOMATIC SERVICE"

A Five-Part Original Drama by John C. Clymer and Hamilton Smith. Produced by Quality Under the Direction of Francis X. Bushman for Release by Metro, Oct. 16.

Dick Stansbury.....Francis X. Bushman
Beverly Ryerson.....Beverly Bayne
Mrs. Ryerson.....Helen Dunbar
Doctor Montell.....Henri Bergman
Helen Wardlow.....Belle Bruce
Major Blaine.....Edmund Elton
Mrs. Blaine.....Mrs. La Roche
Lynn Hardi.....William Davidson
Chinese Valet.....Charles Fang
Negro Butler.....Harry D. Blakemore
Mammy.....Lina Miller

"In the Diplomatic Service" is an exceptionally well constructed story with more than an average amount of suspense. It has a plot based on the old foreign intrigue theme, but original touches and developments cleverly disguise it. Instead of the story revolving around a foreigner, it is an American, Dick Stanbury, who holds the center of the stage. A millionaire, he takes a chance with the secret service on his uncle's advice. By means of a fake invention he tricks and captures a foreign spy. He also captures a girl in the quest.

The interest and suspense alone make the picture a better than average production. There is little melodrama and the picture should be popular in any house.

The production has been well staged, both exteriors and interiors being of decided effectiveness. An excellent cast, headed by Francis X. Bushman and Beverly Bayne, handles the various roles.

The direction and photography are on the whole good. Not until the very end has the director permitted the outcome of his story to be disclosed.

E. S.

"LIFE'S SHADOWS"

A Five-Part Original Drama Written and Directed by William Nigh. Produced by Columbia for Release by Metro, Oct. 9.

Martin Bradley, a lawyer.....William Nigh
Madge Morrow.....Irene Howley
Hugh Thorndyke, a Distiller...Will S. Stevens
Rodney Thorndyke, his son.....Robert Elliott
Chester Thorndyke, another son....Roy Clair
Dulcie Thorndyke, his daughter..Kathleen Allaire
Mary Graves, Bradley's housekeeper.
Ruth Thorp
Melinda Liggett, town gossip..Grace E. Stevens
James Durkel, Mayor of the town.
William Yerance
Jim Downing, his man.....Frank Montgomery
H. Spencer Seaton.....David Thompson
Lem Harding.....Harry Linson
Scudder Coleman.....Harry D. Blakemore

Touches of human interest which characterize the usual small town, play an important part in the success of "Life's Shadows." A genial old reprobate, the town recorder, guardian angel and drunkard all in one, is the man who makes the wheels go round in the little village. It is he who sits by the brook and fishes with the boys. Also it is he who exposes the grafting mayor and brings about the reformation of the wealthy Chester Thorndyke and his marriage to the girl who had been wronged. William Nigh is typically the kindly inebriate and some of his methods in avoiding payment of rent are more than humorous. A touch of gentle comedy pervades the whole story, but it is not enough to overshadow the sordidness of some of the details.

The picture is typically a small town tale, well enacted and well produced, and as such it should have a popular appeal. Sympathetic qualities are not lacking in it. The character of Madge Morrow, ably portrayed by Irene Howley, is in itself quite appealing. All of the characters are very well drawn and finely interpreted.

The story is clearly and simply told and its settings are accurate and effective. The photography is fair.

E. S.

"THE YELLOW HAND"

Eleventh Episode, "The Girl from Frisco." By Robert Welles Ritchie. Directed by James W. Horne, and Released by Kalem Company in General Film Service on October 18.

Barbara Brent.....Marin Sais
John Wallace.....True Boardman
Sign Lee.....Ronald Bradbury
Ace Brent.....Frank Jonasson
Jameson.....Edward Clisbee

Barbara Brent's latest adventure finds her caught in the web of the mysterious Dragon Brotherhood, a secret society engaged in the business of smuggling Chinese. The yellow hand of the title refers to the all-powerful leader of the band, and though considerable suspense is aroused concerning his identity, all that we see of him throughout the picture is his ominous yellow hand. Barbara, John Wallace, and her father, Ace Brent, find themselves in a whirl of adventures that reach a climax in a gripping pitched battle amidst the gorgeous Oriental hangings of the Brotherhood's temple.

True Boardman is afforded one of the best opportunities of the series, while Marin Sais continues to shine in the title role. There is little to choose between the excellent portrayals given by Ronald Bradbury, Edward Clisbee, and Frank Jonasson.

"THE HARVEST OF GOLD"

Twelfth Episode, in Two Reels, of "The Girl from 'Frisco" Series. Featuring Marin Sais. Produced by the Kalem Company, Under the Direction of James W. Horne. Released Oct. 25.

Barbara Brent.....Marin Sais
Ace Brent.....Frank Jonasson
John Wallace.....True Boardman
Kirby.....Ronald Bradbury
Piedro.....Edward Clisbee
Santone.....Hart Hoxie

Marin Sais as Barbara Brent matches her wit and horsemanship against the schemes of the Fruit Syndicate and wins out. Kirby, who is representing the company, comes to the Brent home and tries to get the orange crop at his own price. He fails in his purpose and also in his attentions to the lovely young girl. There is a meeting of the syndicate heads and the leading orange growers. Led by Ace Brent, the growers refuse the offers of the company. Marin Sais comes in strong at the finish by helping to break a strike and by aiding in the apprehension of a pair of dynamiters.

"THE ANSWER"

Fourteenth Two-Part Episode of "The Grip of Evil" Series, Produced by Balboa, for "The Answer," the concluding episode. Release by Pathe.

solves the question as to whether "humanity is in the grip of evil." A pleasant romance proves that love, not evil, rules the world. In order to bring this ending about the last few episodes have been continuous in both character and story. John Barton finds that the two people he has rescued, Grace Coe and her brother, are assisting him when he is kidnapped by a gang of criminals. So strong is his belief in them that he asks Grace to marry him, and then by appealing to the better quality, love, in the criminals they are converted and Burton refuses to make any charges against them.

The concluding episode is quite a relief from the heavy melodrama which characterized the others. It, in fact, is about the most interesting of all the chapters for the very reason that it depicts life as we know it.

E. S.

"KEEN CARTOONS"

Split Reel Animated Cartoons produced by Keen Cartoon Company.

Animated cartoons of unusual merit are to be released by the Keen Cartoon Company. Three of them were shown for review and they were all of a high standard. Beginning in November, they will be released weekly. The first will be "Henry Zippy," a highly amusing comedy drawn by Charles E. Howell. It is five hundred feet in length and is full of action and refined comedy. It concerns the purchase of a motor boat by Mr. Zippy and his hurried departure from his office to get out in it. His shrewd wife, however, ties a long string from the dock to the boat so that hubby cannot go too far away. A fog comes up and the captain deserts his ship. However, he finds the dock after wifey pulls the boat in. The drawings are clean and sharp and the action is well conveyed. The second of the pictures is "Slinky the Yegg," drawn by Lee Connor. "Jerry McDub Collects Easy Money" is the funniest of the three. Jerry takes out an accident insurance policy and then gets beaten up and receives money for his pains. His wife then lures him into a fight so he can obtain more money so that she can get a new hat. The tables are turned and Jerry beats the other man, much to his wife's discomfiture. This cartoon has a clever story and is full of action. It is well drawn and a number of facial expressions are graphically shown.

The three releases are purely and simply cartoons in motion and each one has its special story.

E. S.

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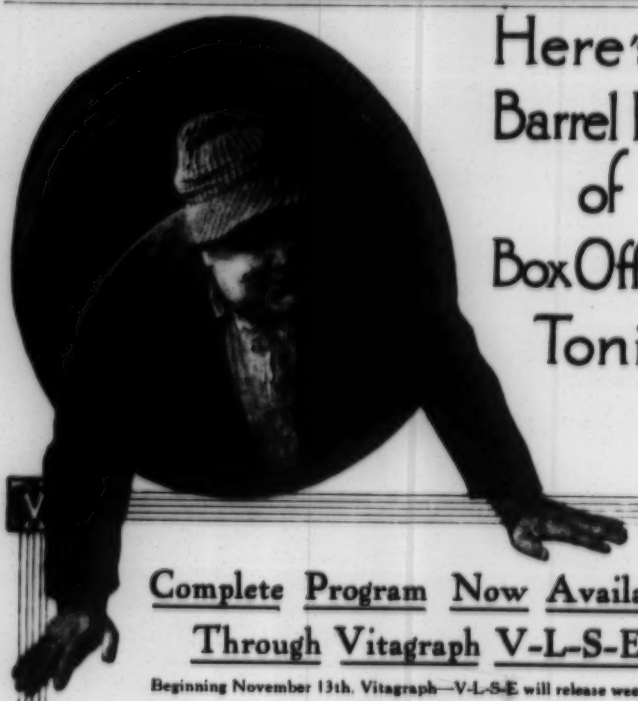

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Beginning November 13th, Vitagraph—V-L-S-E will release weekly a
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PACIFIC COAST NEWS

BY MABEL CONDON

LOS ANGELES, CAL. (*Special*).—President S. S. Hutchinson was welcomed to Southern California last week. He has divided his time between Los Angeles and the American Studios at Santa Barbara. Mr. Hutchinson plans to remain one month in Southern California. Before the expiration of that time whatever new regime is planned for the American Studios will have been put in force by Mr. Hutchinson. Better pictures and only features is the present plan of Mr. Hutchinson.

The two weeks of rain which the Southern California film colony has experienced has meant a set-back to a number of productions in many of the studios. It also meant the ruining of many elaborate sets which had been put upon the open stages. The artificially lighted studios are the busiest at present in this part of the film world.

Thomas Meighan, Charlie Chaplin, Douglas Fairbanks and Bobby Harron was an Orpheum bill from the gallery last Sunday night. The downstairs section of the house was sold out, not even standing room to be had, so the quartette of film notables took themselves to the gallery, where to the other galleryites they proved a bigger attraction than did the stage performance.

Lasky Studio

Thomas Meighan, the Lasky star, leaves for New York upon the completion of "The Silent Partner" in which he appears as leading man for Blanche Sweet, under the direction of Marshall Neilan. Mr. Meighan will in the future carry out his photo-dramatic activities at the Eastern studio of the Famous Players-Lasky Corporation.

Walter Stradling is again at the Lasky studio, after having crossed the country from ocean to ocean four times, to meet the demand of the various directors, who desired his excellent services.

Frank Reicher's new picture is one starring Fannie Ward as "Betty o' the Orange Country." Jack Dean plays opposite her. Miss Ward goes through almost the entire picture in overalls.

Sessue Hayakawa has begun work on a new production "Each to His Kind," story by Paul West, and directed by Edward J. Le Saint, who is now selecting the cast.

Director Robert Leonard had a birthday last week. It was something like his twenty-sixth or twenty-seventh one. Director Marshall Neilan, however, presented him with a birthday cake lighted by sixty candles. Mr. Leonard took the gay cake out on location with him the day after its presentation and it served as lunch for the company.

At the Morosco-Pallas Studios

Kathlyn Williams has finished her first Morosco picture; it is entitled "Redeeming Love," and William Holding, Herbert and Wyndham Standing comprise her principal support.

Director William B. Taylor, upon the completion of the Kathlyn Williams picture, began the preparation of a strong feature which will star House Peters. The latter left the Paragon studio in the East to fill this one-feature engagement with the Morosco company.

Alfred Vosburgh has been made a stock leading man at this studio. He has several years of creditable screen work to vouch for his ability.

With the American Company Players

Director Ted Sloman is directing William F. Russell and Charlotte Burton in the seventh of the William Russell Productions. It will show Mr. Russell as the Indian character, Lone Star, which character gives the picture its title. Mr. Russell spent several days of last week in Los Angeles procuring make-up for the part. He was the guest of William D. Taylor at the Los Angeles Athletic Club.

Tom Chatterton has been retained by the Kolb and Dill duo as juvenile lead in their third feature.

The Mary Miles Minter Company is nearing the completion of its third Minter feature.

Richard Bennett has completed his final picture, and with his wife and family is ready to depart for the East.

With the Christie Company

Directors Al. Christie and Horace Daveys are combining on the production of a comedy now in the process of making, and which, it is predicted, will forever after serve as the model of all short-length laugh-making pictures. Billie Rhodes and Harry Ham were elected to play the leads in this picture, in which also appeared Eddie Barry, George French, and Frank O'Neal.

A party of Christie players comprised a box party at the opening performance of "The Yankee Prince" at the Burbank Theater. Neal Burns, loaned by the Christie management to the Burbank Stock company for this production, played its title-role with much George M. Cohan gusto.

The Christie-Daveys picture, entitled "Tramp, Tramp, Tramp," has the species hobo rather than military tactics as its subject matter.

Fine Arts—Triangle

At the Triangle Fine Arts Studio, Paul Powell is directing "Bugs," featuring Constance Talmadge and Wilfred Lucas.

Lloyd Ingraham is rehearsing Lillian Gish in "The Children Pay," Keith Armour will play opposite Miss Gish. The story was written by Frank E. Woods, manager of productions, and incidentally D. W. Griffith's right-hand man in the producing of Griffith's Features.

Eddie Dillon is adding the finishing touches to the "Lady Drummer" with Fay Tincher in the leading role and supported by Max Davidson and Kate Toncray. Miss Tincher wears some stunning gowns in this production as an up-to-date traveling saleslady.

Mary H. O'Connor, scenario editor of the Fine Arts Studio, recently received a proposal of marriage by mail. This resulted from the diplomatically worded rejections of the scenarios of some aspiring young writer, whose work Miss O'Connor was forced to "turn down."

Jewel Carmen, hails from Kentucky, and made her first appearance in the silent drama with De Wolf Hopper in "Sunshine Dad." Just recently finished "Manhattan Madness" with Douglas Fairbanks in New Cork. Miss Carmen returned to Los Angeles this week.

Yorke-Metro Studios

Fred J. Balshofer is on the lookout for real types to support Harold Lockwood and May Allison in the elaborate Metro picturization of Harold McGrath's "Pidgin Island."

Fate is proving to be very kind to the Yorke-Metro studio. About an hour previous to the time the Pacific laboratory was burned to the ground, Harold Lockwood and May Allison borrowed four reels of the assembled film of "Big Tremaine" from the Pacific laboratory, where the Yorke printing was being done. As the auto was on its way to return the reels of film to the laboratory, Lockwood discovered the fire. He is now being hailed the hero of the day by his associates.

Harold Lockwood and May Allison have completed their next feature, "Big Tremaine." In the supporting cast appear Lester Cuneo, Lillian Hayward, William Du Vaull, Josephine Rice, Andrew Arbuckle, and Albert Ellis.

Steven Barton has been engaged by Fred J. Balshofer general manager of the Yorke-Metro Film Corporation, to assist him in the picturization of Harold McGrath's "Pidgin Island," which presents Harold Lockwood and May Allison in the stellar roles.

With the Signal Company

The Signal Film Corporation are wanderers these days, being driven from Arcata to Eureka and hence to the Yosemite Valley, looking for California's wonderful sunshine in an endeavor to film the exterior scenes of "The Lass of the Lumberlands." On arriving at the latter location they find snow, hail and rain, but have decided to sit tight and hope for better days.

Louella Maxam (Mrs. William Brunton) is visiting her husband, who is playing a leading role in the Helen Holmes "The Lass of the Lumberlands."

The management of the Hotel Del Portal are giving a ball this week in honor of Miss Helen Holmes and her company, now in the Yosemite Valley.

At the Mack Sennett-Keystone Studios

Mack Sennett, general manager of the Keystone Film Company, returned to Los Angeles this week after sojourning three months in New York City and other parts of the East. He is optimistic as to the outlook of the Triangle Corporation.

Mabel Normand has a novel method of training her bull pup, said pup being made to wear a natty little coat bearing the legend "Please ignore this pup, when he comes near you slap him hard." As a result he thinks nobody loves him and he is now her old love come back.

The Ince Triangle Studios

Thomas H. Ince, producer of the Triangle Kay Bee plays, arrived in Los Angeles this week predicting a new and greater era of prosperity in the motion picture industry.

Frank Keenan, star of the Triangle-Kay-Bee, has begun work under the direction of Walter Edwards in a story of a miserly old mill-owner. Thelma Slater, child actress, has been engaged to support Mr. Keenan. The story was written by C. Gardner Sullivan.

Dorothy Dalton and Howard Hickman are co-stars in a new production of an underworld setting under the direction of Raymond B. West. Miss Dalton and Mr. Hickman will be supported by Charles Gunn.

Lambert Hillyer has been engaged by Mr. Ince as one of his staff authors. Mr. Hillyer hails from New York, where he was directing his own plays.

Director Charles Miller is working at night this week putting the finishing touches to the play soon to be presented, starring William Desmond and Enid Markey.

William S. Hart is in the Mohave Desert filming scenes for a powerful melodrama of the West of old. Mr. Hart portrays the "baddest bad man that ever shouted 'hands up.'" Margery Wilson is Mr. Hart's leading woman.

Thomas H. Ince has secured Charles Stumar, an expert cameraman, who gained fame years ago when he risked his life to climb and photograph the Alps. Mr. Stumar is considered a very valuable addition to Mr. Ince's staff of cameramen.

(*Continued on page* 29)

(Continued from page 28)

At Universal City

Helen Starr has arrived at Universal City. It is not definitely stated just what her duties are to be, though it is admitted they may comprise the writing of five-reelers for Eugene B. Lewis, scenario editor-in-chief of the Universal Company, playing in Universal pictures and writing magazine publicity for the Universal Company generally. Miss Starr is a recruit from the New York newspaper field, where she was editress of *The Mutual Girl Weekly* and a contributor to *Reel Life*.

Mrs. May Benson, or "Mother Benson," as she was known to all photoplayers, died Sept. 29 in her California home. She had been a member of the Universal organization for three years and appeared in many pictures with the late "Daddy" Manley.

Director Lloyd Carleton is filming Henry Christeen Warnack's five-reel story, "Of Such is the Kingdom of Heaven." It features Gretchen Lederer and Emory Johnson, and was prepared for the screen by A. W. Coldaway.

Maie B. Havey scenario-ized the five-reel story, "Mary Keep Your Feet Still," which features Ella Hall.

Dorothy Phillips, Lon Chaney, and Maude George are the principals in Mrs. Wilson Woodrow's five-reel story, "The Piper's Price," being directed by Joseph De Grasse.

Director William V. Mong is filming a story written by himself entitled "In the Days of '49." Mr. Mong and Nellie Allen play the leading roles.

The Irish question is the subject of a feature which General Manager H. O. Davis has intrusted to the direction of Douglas Gerrard.

L. C. Shumway and Irene Hunt have just completed the one-reel drama, "The Thief," under John McDermott's direction.

With Fox Players and Plays

William Farnum, after several weeks' vacation, is again at work at this studio. He came back to not one but two features, both of which are under production now. Mr. Farnum goes part way through Director Frank Lloyd's picture and all the way through that being made by Director Raoul Walsh. Mr. Walsh has been appointed permanent Farnum director.

Anna Luther is leading woman in Otis Turner's company and in a part which appeals particularly to Miss Luther, as it is one in which she had many changes of costume of smart design.

Vivian Rich will play opposite William Farnum in the Frank Lloyd feature.

Director Oscar Apfel is completing a story featuring Gladys Brockwell and the twelve-year-old Eleanor Crowe in a dual role. Mr. Apfel took his company to Little Bear Valley last week for a number of scenes in this Reid Heustis story.

John J. Glavey, late of the Keystone Company, but who now holds the responsible position of comedy head with the Fox organization, is quietly achieving notable results with the Fox comedy forces.

Charles Clary's return to the Fox Company is by way of strong support to William Farnum in the Frank Lloyd directed feature.

General Notes

William Garwood is making a success of the heavy role in "On Trial," which had a successful week at the Morosco Theater.

Nell Shipman, upon her return from a week's hiking and camping in the Sierra Mountains, within three days thereafter wrote a feature script with the continuity for one of the male stars now at work in a Los Angeles studio. Miss Shipman met with some notable adventures during her several days in the Sierras. These she is going to put into story form for one of the motion picture fiction magazines.

Juanita Hansen is a member of the women's committee of the newly organized Photo-players' Club at Hollywood. This committee will have much to do with the selection of the club furnishings.

Frank Borzage spent the last week on a visit with his parents in Salt Lake City. His return will be to Los Angeles rather than to Santa Barbara, as he has completed his final feature at the latter studio.

Anna Little is also a recruit from Santa Barbara to the Los Angeles film colony.

Alan Forrest made the trip from Santa Barbara to the Santa Cruz Islands as passenger in a hydroplane. On the return trip the engine went dead and the flyers had to be towed to shore.

Eddie Ring Sutherland, despite many opportunities to figure in important roles in stage light comedy, elects to make a success of this variety of work on the screen. He believes any stage credit he might receive would be attributed to his relationship with Blanche, Cyril, and other members of the Ring family, while in pictures it is merely Eddie who received the credit of his work.

The Premier Company, headed by C. J. Warde, and with John Ince as director, left last week for Guatamala, where "The Planters," starring Tyrone Power, will be produced. Lamar Johnstone is to be principal support to Tyrone Power.

L. C. Shumway, Universal leading man, is generally acclaimed to be the double of Wallace Reid. Mr. Shumway has been mistaken for the Lasky leading man innumerable times.

Rena Rogers, who has exchanged her Santa Barbara residence for one in Los Angeles, continues her daily practice of ocean swimming. Miss Rogers is a medal winner as a result of her perfection in the art of swimming.

A dinner was given for the Universal boy actor, Bennie Sussiow, one recent night by one of the Universal directors. The guests, in addition to Bennie, comprised several members of the Universal's directorial staff, with all of whom Bennie is popular.

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do not *turn out* 104 plays a year (two-a-week). They *complete* them. It is a nice distinction which artists *understand* and theatregoers *appreciate*.

CURRENT RELEASES

FANNIE WARD IN "WITCHCRAFT"
(*Lasky*) *Released October 16, 1916*

OWEN MOORE AND MARGUERITE COURTOT IN "THE KISS"
(*Famous Players*) *Released October 19, 1916*

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LEADING MAN

Marguerite Clark Company

FAMOUS PLAYERS Direction J. SEARLE DAWLEY

GETS NEW HOUSE

LYNCHBURG, VA. (*Special*).—C. A. Goetzel, manager of the Gayety Theater, is to open a new house in Bristol, operating both theaters from Lynchburg. The new house will be devoted to photoplays. It is to be located on State Street, in the structure formerly occupied by J. Strauss.

SERIAL WIDELY PUBLISHED

Besides the publication of the Vitagraph serial "The Scarlet Runner" by a newspaper syndicate on a large scale, the Western Newspaper Union is supplying the story by the Williamsons to small town newspapers. Then the various V. L. S. E. managers are furnishing exhibitors with ideas for advertising this exciting series.

APPROVES THEATER

BOSTON, MASS. (*Special*).—Despite that he is granting few applications for new theaters in the suburban districts, Mayor Curley has approved the Orient Heights Amusement Company's request for a permit to establish a theater at Boardman and Ford Streets. All opposition, according to the Mayor, has been abandoned.

WITH THE MOTION PICTURE EXHIBITORS

BETTER MUSIC HIS PLEA

Jesse L. Lasky Writes an Open Letter to the Exhibitors of the Country

As a vital step in the advancement of the exhibition of motion pictures, Jesse L. Lasky, president of the Famous Players-Lasky Corporation, contends that proper musical settings for feature productions should be provided and has written an open letter to the trade, as follows:

"*To the Exhibitors of the United States:*

"The day when the exhibitor's greatest problem was one of projection has passed. The time when his greatest worries were centered in the mechanics of his theater is no more. The demand for perfect projection was met by perfect and improved equipment. Big and small, the theaters of the United States present a standard of exceptional excellence in the successful appeal to the eye of the patron.

"But what of the ear? The motion picture no longer is the 'silent drama,' nor are the motion picture theaters which strive to appeal to the better audiences dark, gloomy, silent halls. It is true that the figures on the screen do not speak, but months ago a plan, at first an experiment and since a positive necessity, has been adopted by thousands of theaters to meet the public's demand that the sense of hearing as well as the sense of seeing be satisfied. Music has met the call of the ear.

"Appreciating these requirements, in the adjustment of which to fit the particular needs of his audience an exhibitor is best serving himself and the photoplay art, the producers generally have striven to aid to the best of their ability. I have in mind, particularly, the propaganda to raise the standard of projection which had its origin among the producers who were experimenting with improved photography. More recently I have watched and participated enthusiastically in the constructive and artistic efforts to aid the exhibitor with his music.

"Some time ago Paramount Pictures Corporation and the producers for the Paramount program entered into an arrangement with Schirmer, Inc., one of the oldest and best established music publishing houses in the United States, for the distribution of George Beynon's music scores, especially written to suit particular photoplay productions. Here was a mighty step forward in the art—a step which gave to exhibitors complete music scores, not mere suggestions—and I have heard all of these scores rendered in conjunction with projection.

"Permit me to express the opinion that at the moment when music of the highest grade was introduced into the motion picture theater, the photoplay ceased to be 'movies' and became the entertainment of the best people in any community.

"With this fact in mind, I recently investigated the attitude of the motion picture theaters towards the published music scores and found that a great many of them were not taking advantage of same. Instead of subscribing for and using these scores, they were following the older method of depending on their orchestra leaders to arrange appropriate music for each picture. While I do not wish to criticise this method, there can be no question but what the published scores as issued by Schirmer are a big step in advance of the older method, and I therefore appeal to the exhibitors to investigate these scores and urge their early adoption.

"Very sincerely,

"(Signed) JESSE L. LASKY,

"Vice-President, Famous Players-Lasky."

GETTING READY FOR BALL

The committees in charge of the ball to be given under the auspices of the Motion Picture Exhibitors' League of America, at Madison Square Garden, Wednesday evening, Nov. 29, are beginning to warm up to their work, and, according to I. J. Hartstall, one of the prime movers in the event, a fine array of talent for the cabaret entertainment has been arranged for. A star contest and a competition for young women who wish to become screen players are two of the special events besides the dancing.

NEW JERSEY PLANS DANCE

The New Jersey State exhibitors, who recently organized, are contemplating a ball, the date for which has not yet been decided upon. It will be held at Newark, and committees will shortly be appointed to arrange the deails.

"HULDA" BREAKS RECORDS

J. F. Crossley, manager of the Sorg Opera House at Middletown, Ohio, broke all attendance and financial records of h's theater recently with "Hulda from Holland," a recent Paramount picture.

Improvements were recently made in this theater, making it one of the most attractive playhouses in that vicinity, and the management raised its admission prices. Despite this latter fact, business has increased.

DISCUSS FIRE PREVENTION

Commissioner Adamson Says He Has Received Hearty Co-operation from Film Men

When Fire Commissioner Robert Adamson addressed the members of the National Association of the Motion Picture Industry recently he took occasion to declare that he had received the heartiest co-operation from the exhibitors and manufacturers to bring about the safeguarding of life and property, and added that his attitude was one of friendly response and helpfulness. "Bring your problems to me," he said in substance, "and if they come within my official field I shall do all I can to save you any unnecessary hardship."

William L. Sherrill, president of the Frohman Amusement Company, said that he was glad to give testimony to the fact of the virtue of this heart-to-heart plan. He told of having taken over a studio from a man who warned him that he would have trouble with the fire department; that the friction had been constant and the way to a solution was doubtful. Mr. Sherrill, eliminating all official middlemen, went direct to the Commissioner, who received him as a co-worker for fire prevention.

"The result of our talk," said Mr. Sherrill, "was that in fifteen minutes all of the trouble that existed for some time was done away with. That is one of the results of a full understanding of both sides of a question and shows what can be done by two parties to a proposition getting together and combining to one main purpose."

NEW HAMPSHIRE JOINS

Affiliates With National Exhibitors' League and Elects Officers

Word has just been received by President Lee A. Ochs of the Exhibitors League that the film showmen of New Hampshire have affiliated with the national body and elected officers, as follows:

C. H. Bean, Franklin, N. H., president; W. H. O'Neill, Manchester, N. H., vice-president; M. Lorenzo, secretary; A. L. Couture, treasurer, both of Manchester. Executive committee: J. H. Bartlett, Portsmouth, N. H., chairman; G. D. Barrett, Dover; George Pierce, Manchester; Ed. Gilman, Berlin; E. L. Campbell, Keene.

Business is reported as good in the State and the exhibitors are active in developing it to still greater proportions.

THE STILLMAN OPENS

CLEVELAND, OHIO (*Special*).—The Stillman Theater opened here Sept. 29 with large attendance. It is situated in the Hotel Statler Building and is to be devoted to high-class photoplays and music. The color scheme is green and white, architecture of the Italian Renaissance Louis XVI. period. A novel feature is the smoking boxes, where men can smoke while watching the performance. There is a large orchestra of twenty-five pieces led by H. L. Spitalny, an organ that takes three men to play, in charge of James H. Rogers and his two assistants. The soloists are Mary Hall, soprano, and Desire Defrere, baritone. The opening attraction was E. H. Sothern and Peggy Hyland in "The Chattel." W. S. Hart in "The Return of Draw Egan" followed.

MILWAUKEE CONVENTION

MILWAUKEE, WIS. (*Special*).—Exhibitors, producers, and distributors of motion pictures will gather here in January for a convention, and at a preliminary meeting held recently by the Moving Picture Association of Milwaukee it was determined to have as a special feature the production of a picture in the city. Twelve stars will come to Milwaukee for that purpose. The public will be invited to watch the work. Thousands of visitors are expected to attend the convention and ball.

CAMPAIGN FILM FOR WHITMAN

Out of gratitude to him for vetoing the Christmas censorship bill, the motion picture producers under the management of D. W. Griffith will make a 1,000-foot film for Governor Whitman. This picture will be entitled "The Executive of State," and will be released through exchanges free of charge to exhibitors. The picture will be shown during the remainder of Governor Whitman's campaign for re-election.

NEW OGDEN THEATER

OGDEN, UTAH (*Special*).—The D. H. Peert estate has purchased from P. B. Johnson of Idaho property on Washington Avenue for a reported consideration of $23,000, and it is understood that a new, large motion picture theater will be erected thereon.

SNAP SHOTS

En route to the Pacific Coast, Douglas Fairbanks stopped off at his home town, Denver. While there he was rounded up by two twelve-year-old lads who wished to know whether he thought he could wallop William Farnum, they having a bet on his opinion. "Doug" had to finally admit that he believed he'd have a chance, and now he's worrying some lest an exaggerated report of the incident should reach the ears of the Fox star. We print this item in the hope that "Bill" Farnum will take due notice. Nothing would suit us better than to occupy a ringside seat while the Triangle-Fine Arts hero and Bill batted each other into oblivion. Not from a sense of malice, but because it would be a peach of a battle, do we mention our desire, which, unfortunately, is not likely to be achieved, since the actors are too confoundedly friendly for hostile use.

It is recorded that even the stage hands at the American Film Company's studio wept when they saw Mary Miles Minter perform in "Faith." There is something very affecting about this statement, which requires no great strain of the imagination to believe. A former marine reporter avers that he once saw a longshoreman shed bitter, scalding tears in a river-front restaurant when a careless waiter squirted tobasco sauce into his eye. When the longshoreman recovered his equilibrium, the waiter also wept, not altogether from sympathy, but with truly sufficient cause. With this occurrence in mind, one feels it easy enough to place credence in the tale of mourning stage hands and salt emotion.

Three years ago George H. Wilkins visited the Arctic regions for the purpose of obtaining Mutual pictures. He is back in Chicago. George made many friends among the far-off snowy wastes, and there is every possibility that some of the latter may organize an expedition to rescue him from his present surroundings and restore him to civilization.

"I will never forget how that Chinaman yelled when I put the knife into him!" remarked Doc Wilson, with a reminiscent air. This sounded bloodthirsty, but the Strand publicity monarch explained that he was referring to an incident of his surgical career, when a supposed deceased Chink came to life just as an autopsy was about to be performed. Whereupon a gay young dog of the press corps suggested that the doctor ought to find past experiences of value in the handling of Broadway deadheads, but the erstwhile surgeon shook his dome sadly. "The law doesn't permit me to carve 'em," he said, "and anyhow their hides are tough enough to turn the edge of the best blade ever forged. They are beyond the ordinary resources of science. I poisoned one with prussic acid the other night, and the only effect the stuff had was to make him talkative and demand a Sunday pass for four."

"Anna Little," writes a blithe correspondent, "has left the American Company, is visiting her mother at Los Angeles, and her husband—Alan Forrest—takes every opportunity to motor down to see her."

Well, why shouldn't he? Would you expect Alan to steer his car the other way?

From among interesting bits of information regarding the rehearsal of "The Kiss," Famous Players drama, vouchsafed by Lloyd Robinson, the following is gleaned: "Director Vignola made Marguerite Courtot climb a tree in a dainty silk dress."

Nobody wants to suspect L. R. of stretching things, but this looks tough. Trees clad in dainty silk dresses have never encountered our vision, nor, on referring the matter to several acquaintances, can we find one to support the assertion that woodland products of the kind are wont to appear in such glad attire. Did Mr. Robinson see that tree—if so, when and where? Can he swear to the costume, its texture, style of draping, etc.? Let us have proof of his latest innovation in forest fashions.

When one gets seeing trees in silk pajamas
  or ostriches a' singing to the moon,
And elephants a' waltzing upon Broadway
  While the guyascutus plays a lilting tune;
Should there pass before your wild, enraptured vision
  A string of zebras clad in full-dress style,
Then 'tis surely time to drop into seclusion
  And nurse your fevered brain a little while.

Autumn leaves and sunset glow now adorn the Rialto display windows in lieu of the prop jungle they hitherto boasted. In such a manner does the ever watchful Manager Rothapfel keep abreast of the changing seasons.

Van Dyke Brooke is directing Frank Daniels in a new style comedy. The popular Vitagraph comedian was given a great reception by his fellow players upon his return to screen labor last week.

Helen Holmes could have figured as heroine of a Fennimore Cooper romance in real life recently if she so desired. While the Mutual star and her company were filming "A Lass of the Lumberlands," several scenes were taken on the Hupa Indian reservation in Northern California. While there, Crazy Moon, tall, stalwart, of any age between sixty and ninety, a genuine Hupa chief, cast amorous eyes upon Helen and entreated her to become his squaw. The offer was refused. But the fact that it was made would appear to indicate that Crazy Moon is not quite so top-foolish as his cognomen might indicate. Whatever be his failings, a lack of appreciation for the beautiful in feminine types is not among them.

Chester Conklin, the Triangle-Keystone comedian, offers to pay any price in reason for a pair of old shoes, size fourteen, which have actually been worn. It seems that years ago Chester obtained a pair of fourteens from a Los Angeles policeman, who has since died. Now the actor can't get hold of another pair that suit him. Don't let modesy keep you from earning a little pin-money, friends. Even lady's shoes might be available, if of the proper size. Only fourteens—count 'em—Fourteens—need apply.

While Mr. Conklin pines for those fourteen-gage beetle-crushers, Fannie Ward, the Lasky star, weeps because up to date she has been unable to procure the kind of overalls she requires for wearing apparel in "Betty of the Orange Country." At least, so the active press agent informs us. The latter gentleman states that Miss Ward is prepared to pay a perfectly fabulous sum for the garments in question, provided they fill the bill. It is a sad, sad thing to be a great actor or actress, well equipped with this world's goods, and yet compelled to languish miserably for the lack of some article whose very humbleness places it beyond reach.

Bring the old shoes and overalls to the
  suffering film pair;
Silence the rasp of their strident calls,
  lighten their load of care,
Or, better yet, sneak swiftly up, butcher
  and slay a few—
Press agent chaps who are spoofing us,
  pals, we beseech you, do!

Yet another wail in the dressing line. It seems that Mae Murray is required to don the garments of Theodore Roberts in a forthcoming Lasky picture. Mr. Roberts scales just 150 pounds more than Mae. The problem facing Miss Murray is how she will dispose of her dainty person within the folds of the Roberts costume and still manage to navigate before the camera.

It is with breathless interest we hear that Grace Darling, the International star, made application to the Register of Patents at Washington to have her features protected by patent. A sculptor will make a replica of Miss Darling's face, to be placed on file in the Patent Office, if the application is granted. This drastic and unprecedented step was taken because of the attempts of many other motion picture actresses to "make up" to resemble her. Henceforth let imitators beware.

We talked this matter over with Pete Schmid, and the Teuton bard agreed with us that it was a bully idea. "It's like this," said Peter, as he speared a sausage skilfully from the lunch counter, "a guy or a skirt's got only one mug, see. Take my map, f'r instance. D'ye suppose I'd like to have some lobster wearin' a make-up of me round the hangouts? Think of the games he could play; think of the credit I'm liable to lose. An' even if he was the best gink in the world, I don't want no stew faking my gills. 'Nother thing, the Morosco-Pallas wouldn't stand for it a minit. I'm goin' to get one of them Washington patents myself, and, believe me, bo, it'll be a mask worth photographing that there sculptor 'ill make of me."

Mr. Schmid further informed us as an interesting news item that petite Vivian Martin, the pretty Morosco-Paramount star, was scared half to death the other night when, on returning to the studio for a forgotten article, she spied the form of a man stretched face downward upon her couch. The watchman answered Miss Martin's shriek and pounced upon the intruder, which turned out to be a dummy. On questioning the wily one further as to his suspicions of the joker's identity, he muttered something unintelligible and beat a hasty retreat. But we thought we'd let the yarn get by, anyhow.

Little Violet Davis, the clever child-actress, who has not appeared on the screen for several months, will soon be welcomed by her admirers in filmland again. She is scheduled to play an important role with Ethel Barrymore in a Metro photoplay feature to be released at an early date.

GEORGE T. PARDY.

COMING, WEEK OF OCTOBER 30

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It commences in India when Sani steals a sacred ruby in order to win the love of Natalie, a beautiful Eurasian girl. It ends in London with Irma, the daughter of Sir Christopher Madgwick and Natalie, in the arms of Redgell. But, between the beginning and the end—

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Coming Release—Kleine-Edison-Selig-Essanay—"THE HEART OF THE HILLS"

Featuring Conway Tearle and Mabel Trunnelle

J. W. JOHNSTON

FEATURE LEADS AT LIBERTY

Current Paramount Releases—OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); GOD'S HALF-ACRE (Metro).

Current Triangle Release, FIFTY-FIFTY (direction Allan Dwan).

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"A Daughter of the Gods"

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Marion Craig Wentworth's

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"War Brides"

Released Exclusively Through

LEWIS J. SELZNICK

Mr. William Fox has seen fit to deprive me of just credit as sole author and sole director of "A Daughter of the Gods." Pending a court decision, I am satisfied to leave this matter in the hands of the American people, whose sense of fair play is ever dominant.

HERBERT BRENON

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

Good common sense must be exercised in the writing of so-called "Jungle" plots as in any other line of photoplay writing. There is always a demand for motion pictures showing wild animals, but the demand is for animals working logically. The time has gone by when close-ups of lions or tigers or a flash now and then of a wild beast will make for thrills. The animals must be presented in some natural situation, and so the kinds of animals are limited. Don't write a scenario around a royal Bengal tiger and have Mr. Tiger perform all sorts of stunts. It won't go over. Do not arrange for a "herd of charging elephants," for they will not charge. Neither will "thousands upon thousands of buffalo" (we quote from a script) be viewed, for there are not that many buffalo in the world any more. Unless you are writing wild animals stuff for certain companies it is unwise to lug in entire menageries. The reason is that, with one or two exceptions, no motion picture producing concerns have large zoos.

It is best not to write wild animal plots unless you are certain of your market. There are so many details to be taken into consideration, and you are but increasing the already heavy odds that your production will not be accepted.

That Risque Stuff

"What they want is risque stuff. The nearer the danger line you can write without going over the line, the more chance there is that your movie plot will be accepted." The quotation we take from a recent article, one of many written by "authorities." It is this kind of stuff, together with an occasional risque motion picture released, that gives so many writers the impression that money is to be made by turning out material seasoned with "Tabasco." We speak advisedly when we assert that many are endeavoring to specialise in risque stories, for one motion picture company informs us that the unclean story averages now one in three, with the signs pointing to an increase. The risque motion picture play is the one great danger of today. The unclean play, the "vampire" stuff, the pictures specializing in nudity, have given ammunition to the "reformers," have made excuse to keep the silly censors in political power; have caused cautious parents to forbid their children the movie theaters, have furnished texts for rabid sermons, etc. All this for a little profit. Truly a case of killing the goose that lays the golden egg. To the writers we cannot too earnestly urge an avoidance of the risque in stories. There are but one or two film companies today which will consider the risque plot. The others have seen the light and know that to film this sort of stuff is but another method of putting their fingers in their own eyes.

Keeping Books

Are you earnestly in the profession of writing scenarios? We presumed so—they all are. Well, why not go about it in a businesslike way? How many scripts have you out? Eight? Well, we bet a dollar that you have no records of these scripts—no written record, we mean. You probably trust to memory not to duplicate, and pursue a hit-or-miss policy. You should keep books. Get an account book. Give a page to every one of your scripts. When you mail a script put down the date of sending out, the name of the company submitted, etc. If returned, put down the date of receipt and remarks, if any. At a glance, if you account for your scripts in alphabetical order, you can ascertain when scripts were mailed, where, how long under consideration, what the editor said when he returned scrip. Or date of acceptance, amount paid for script, etc. There is nothing like keeping a written record of what you are doing. You are engaging in a business, and how long would any other business last without a department of accounting?

By Synopsis Only

"Within the past year, the photoplay market has opened for the synopsis only. In other words, film editors are willing to consider and pay a reasonable price for plot ideas not prepared in regular scenario form," writes Gilson Willets. "The prices range from twenty-five dollars to much larger sums, whatever the idea is deemed worth by the film manufacturer. Submitting your plot ideas by synopsis is not so easy as it might appear. There is art in preparing these synopses properly. They should be typewritten on good white paper and made as brief as pssible, taking clearness into consideration. Fine writing should have no place in motion picture synopses. They should carry a title, a cast of characters (as few characters as possible) and then the story should be plainly and clearly told. The climaxes and final ending should all be incorporated. Above all, avoid "word paintings" when preparing motion picture synopses. The sun and the beautiful moon have performed noble service in short stories and novels, but descriptive writing cannot be photographed, and so should be eliminated. Remember, also, that dialogue cannot be filmed, and it is unnecessary to carry dialogue in your photoplay synopsis. Submitting by synopsis is the easier way, but if one wished to learn the true art of photoplay writing, one should endeavor to write detailed scripts. They bring the most remuneration, if accepted, and necessitate the most skill. The art of photoplay writing should be considered a distinct profession and as dignified and as difficult work as the writing of fiction. In fact, we know many novelists and short story writers who have failed in writing photoplays. They insist on word pictures, when it is action pictures exclusively that are desired."

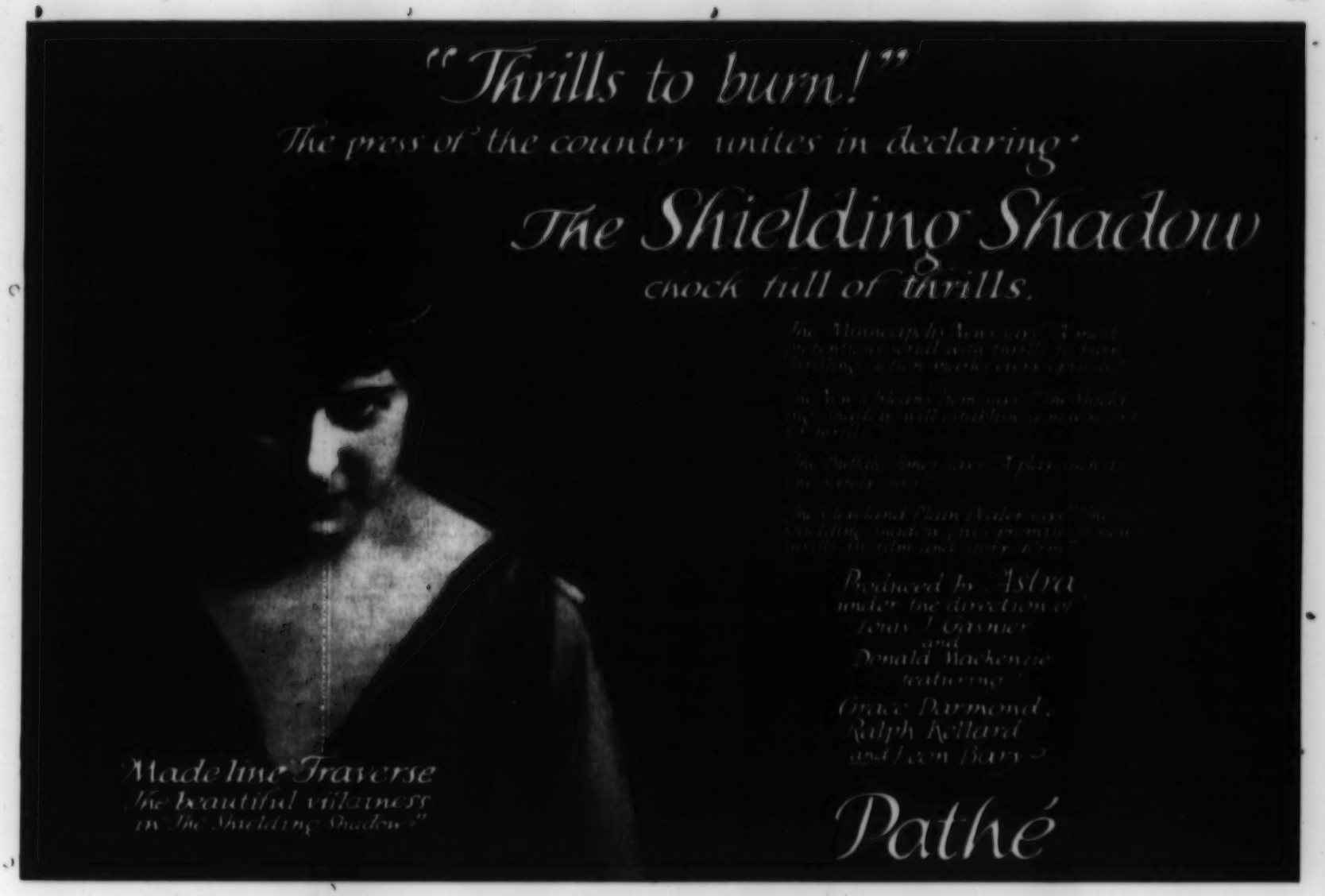
More Variety Needed

Variety is the spice of life, and the spice of motion picture art. It is needed and those ambitious to write for the screen should be governed accordingly. Too many writers trail along in the pathway of others. For example, we are being inflicted with a long succession of "vampires" in filmland. Every other picture would present some deadly siren were the stories submitted to script editors accepted. The European war, strife in Mexico, and the gentle submarine, are all figuring in the literary output. The reason is that pictures have been presented on these subjects and the daily prints devote much space to such items. So the photoplay writers fall into line and through the force of example or suggestion dash off blood-thirsty stories which are not read. Variety is sought for. When the newspapers are filled with the news of Zeppelin or submarine warfare, it is an excellent policy to write a photoplay about something entirely different, a plot carrying an atmosphere strange to war and bloodshed. Your plot will not suffer by contrast and may afford a welcome relief to a long suffering editor.

One of Many

"I am thinking of trying my hand at writing a five-reel scenario," writes a beginner. "I have a fairly good idea of what is needed in the way of plot, story, etc., gained through reading your articles and attending motion picture shows. I am, however, absolutely ignorant as to how to arrange the scenario. Will ask you to kindly advise me as to where I could secure an actual working scenario that I might use as a model." Editors and successful writers are bothered to death with requests for "old scripts that have been produced," so don't you do it! Any good text book will present a "model" scenario so-called, although the term "model" is frequently misapplied. There are differences of opinion anent "model scenarios." Many of the film concerns in the market for scripts will also furnish forms free of charge to ambitious authors.

LAWRENCE SEMON, comedy director, is working night and day whipping into shape comedies that he writes in collaboration with Graham Baker, which are to be released on the Greater Vitagraph program.



INCORPORATIONS

ALBANY, N. Y. (*Special*).—Eleven new amusement enterprises, having a total capitalization of $1,054,500, were granted charters by Secretary of State Hugo the past week. With but one exception, all of the new concerns are located in New York city and will engage in both the theatrical and motion picture business. One of the largest firms is the Triangle Film Service of New York, with its principal office in Eddyville, N. Y. It is capitalized at $500,000, and will engage in the motion picture film business in all its branches. The list also includes the Norma Talmadge Film Corporation, with $500,000 capital.

A complete list of the new corporations follows:

Norma Talmadge Film Corporation, New York city. To deal in moving picture films, operate theaters and other amusement enterprises. Capital $500,000. Directors: Joseph M. Schenck, Norma Talmadge, and Leopold Friedman, 59 West Forty-fourth Street, New York city.

Creative Film Corporation, New York city. Theatrical, motion pictures, and vaudeville. Capital $6,000. Leon Wagner, Donald Campbell, and Jacob Weinberg, 145 West Forty-fifth Street, New York city.

Luella Morey Producing Company, New York city. To provide for the production of theatrical and motion picture offerings. Capital $500. Directors: Morris Zwerling, William Lavine, and David H. Sloane, 35 Nassau Street, New York city.

Starlight Productions Corporation, New York city. To produce and present theatrical plays, operatic and other stage attractions; also to deal in motion picture feature films and apparatus. Capital $10,000. Directors: Tony Lucchese, George K. Rolands, and Modesto Alvares, Hotel America, New York city.

Triangle Film Service of New York, Inc., Eddyville, N. Y. To conduct a general motion picture business, to produce films, and deal in all kinds of machinery and apparatus necessary to carry on such business. Capital $500,000. Directors: C. R. Sterrett, W. E. Clayton, and R. Lipnick, 1457 Broadway, New York city.

Cortelyou Picture and Show Company, New York city. Theatrical, motion picture, and other amusements. Capital $5,000. Directors: Sophie Goldenberg, Joseph Goldenberg, and Michael Athias, 1605 Foster Avenue, Brooklyn, N. Y.

Argus Films, Incorporated, New York city. Managers and proprietors of motion picture and other theaters. Capital $1,000. Directors: Paul J. Dubois, Paul M. Hahn, and Edwin H. Collins, 1405 Amsterdam Avenue, New York city.

Clark Film Corporation, New York city. To produce and deal in motion picture films and operate theaters. Capital $1,000. Directors: Henry G. Wiley, Harold M. Pitman, and Harry Harris, 31 Nassau Street, New York city.

Orchestra Sales and Supply Company, New York city. Theatrical and moving picture industry in all branches. Capital $5,000. Directors: Charles F. Rettick, Walter E. Fox, and Jack Belford, Wallack's Hotel, Broadway and Forty-third Street, New York city.

A. H. Jacobs Photoplays, Inc., New York city. Theatrical and motion picture business. Capital $25,000. Directors: Frederic G. Braun, Arthur H. Jacobs, and Lawrence H. Axman, 111 Broadway, New York city.

Maxim P. Lowe, Inc., New York city. General theatricals. Capital $1,000. Directors: Milton Shaw, Daniel Lowe, and David A. Stearling, 1482 Broadway, New York city.

GEORGE W. HERRICK.

BLANCHE SWEET PICTURE

The New starring vehicle for Blanche Sweet, "Unprotected," has been completed by the Lasky Company and will be a Paramount program release for Nov. 6.

A genuine turpentine plant was required in the picture and only after a long journey southward was the director able to locate one. Difficulty was experienced in obtaining permission to use it as a background for the story, but it was finally accomplished, the stipulations being that only the ones directly concerned be brought and the location of the plant be kept a secret.

Accordingly Blanche Sweet, Tom Forman, Ernest Joy, Walter Long, Mrs. Lewis McCord, Robert Gray, Jane Wolff, and Director James Young disappeared from the studio one night and did not return for three weeks, during which time they were not heard from by anyone at Hollywood. They returned as mysteriously as they went and it was not for some time that their destination was learned.

While at the camp the players lived in a plantation house immediately adjacent to the camp itself, and Miss Sweet worked among the negro prisoners who are employed there under the supervision of armed guards.

It was stated by the authorities that this was the first time that a turpentine camp had ever been used as the setting of a play, a statement which the Lasky Company is quite ready to believe in view of the amount of red tape and ceremony which were necessary in obtaining permission to use this one.

JOE KAUFMAN, of the Famous Players, will shortly begin the direction of another picture in which Pauline Frederick will be starred.

LYRIC THEATRE
BROADWAY & 42D STREET NEW YORK ALL SEATS RESERVED 50 TO $2.00
WILLIAM FOX
PRESENTS
A DAUGHTER OF THE GODS
The Picture Beautiful With
ANNETTE KELLERMANN
Musical Score by
ROBERT HOOD BOWERS
ALSO PLAYING
CHESTNUT ST. OPERA HOUSE, PHILADELPHIA
PITT THEATRE, PITTSBURGH

TRIANGLE

RELEASES FOR WEEK OF OCTOBER 22

H. B. Warner in "The Vagabond Prince"

KAY-BEE

Little need be said of the popularity—and drawing power—of the TRIANGLE PLAYS in which H. B. Warner has starred. Most exhibitors know that the reputation which this star acquired on the stage has been more than lived up to on the screen.

In this latest picture Warner takes the part of a foreign Prince who, tiring of the pomp and pettiness of his father's domain, ventures out in the great world to seek adventure and forget court etiquette. You'll enjoy it—and so will your patrons.

Norma Talmadge in "Fifty-Fifty"

FINE ARTS

A TRIANGLE PLAY with Norma Talmadge as the star is sure to be a success, and this latest picture is no exception. Based on the "sauce for the goose is sauce for the gander" idea and the necessity for compromise in a happy marriage this play is not a preachment. It moves along swiftly with a rapid-fire, deeply engrossing action that will appeal to every person who is married—or even intends to be.

KEYSTONE COMEDIES

Two as good as ever this week

IN THE PICTURE STUDIOS

RALPH W. INCE, Huntly Gordon, and "Jimmy" Dent of the Vitagraph studios had a simultaneous attack of "strong-arm" down at Brightwaters, Long Island, last week, with the result that they joined forces at a local bowling alley and fairly galloped through a tournament then in progress, emerging victorious with scarcely a hair of one of the three heads displaced.

MABEL TALIAFERRO, the Metro star, was in a real accident in the taking of an accident scene at Forty-second Street and Tenth Avenue the other day. The scene was an automobile smashup, and an oversealous crowd pushed the door of the machine shut on the foot of the star. Miss Taliaferro walked with a pronounced limp for several days after.

MARY MILES MINTER has completed her third Mutual picture, "Faith," and has started work on her fourth, for which she has been in Los Angeles, where city views are being taken.

ROBERT WARWICK holds a position of first rank among the top-notch film stars not alone because of his magnificent physical presence, but through the diversified brilliancy of his artistry. "Bob," as his host of friends know him, is an actor only during business hours. There is nothing "stagy" about him on or off the screen.

ONLY the sure proof of an actress's success was the naming of a cigar in her honor, now the publication of a song carries its own evidence of popularity. The success of Kalem's series of the West, "The Girl from Frisco," featuring Marin Sais and True Boardman, has resulted in the publication of a song entitled "The Girl from Frisco," that is achieving unusual popularity throughout the country.

ARTHUR ASHLEY, who specializes in villians double dyed in World-Brady pictures, is a baseball enthusiast when not perpetrating acts of wickedness upon the screen. Last Summer Mr. Ashley organized and ran a ball club which won its final seven games, and he is now at work getting up a league of motion picture teams to play for a championship emblem next season. The World, International, and Fox film corporations have already joined. The total number wanted is eight.

HARRY DUNKINSON, the Essanay comedian, who makes such an inelegant tramp, will appear in that character in "Easy Ed," a two-act Essanay comedy. Dunkinson made a classic out of the tramp character in the twelve years he played the part in "At the Old Cross Roads."

A GUEST at a private showing of "The Man Who Stood Still," in the World-Brady projection room, nicknamed Lew Fields "the David Warfield of the Screen," and William A. Brady commented that the title would probably stick.

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER.	PLAY.	STAR.
Oct. 2	Lasky	The Lash	Marie Doro
Oct. 5	Lasky	The Storm	Blanche Sweet
Oct. 9	Pallas	Intrigue	Lenore Ulrich
Oct. 12	Morosco	Her Father's Son	Vivian Martin
Oct. 16	Lasky	Witchcraft	Fannie Ward
Oct. 19	Famous	The Kiss	Owen Moore and Marguerite Courtot
Oct. 23	Famous	The Rainbow Princess	Ann Pennington
Oct. 26	Lasky	The Heir to the Hoorah	Meighan and King
Oct. 30	Famous	Miss George Washington	Marguerite Clark

PATHE "GOLD ROOSTER" FEATURES.

Muratore	The Shadow of her Past	Lina Cavalieri
Blache	A Woman's Fight	Geraldine O'Brien
Thanhouser	The Shine Girl	Gladys Hulette
Thanhouser	The Fear of Poverty	Florence LaBadie
Fitzmaurice	The Test	Jane Gray
Thanhouser	Saint, Devil and Woman	Florence LaBadie
Thanhouser	The Pillory	Florence LaBadie
Jose	The Light that Failed	Robert Edeson
Balboa	The Sultana	Ruth Roland
Thanhouser	The Hidden Valley	Valkyrien
Balboa	Shadows and Sunshine	Little Mary Sunshine
Thanhouser	The World and the Woman	Jeanne Eagels

V-L-S-E INC.

Oct. 2, 9, 16, 23, 30, Nov. 6, 13, 20, 27, Dec. 4, 11, 18 "The Scarlet Runner" Serial. Vitagraph. Earl Williams

Oct. 2	Vitagraph	Through the Wall	Neil Shipman, William Duncan and George Holt
Oct. 9	Vitagraph	The Firm of Girdlestone	Charles Rock and Edna Flugrath
Oct. 16	Vitagraph	A Prince in a Pawn Shop	Barney Bernard
Oct. 23	Vitagraph	The Blue Envelope Mystery	Lillian Walker
Oct. 30	Vitagraph	The Enemy	Peggy Hyland, Evart Overton and Charles Kent

WORLD PICTURES.

Oct. 2	Brady	The Revolt	Frances Nelson and Arthur Ashley
Oct. 9	Brady	The Gilded Cage	Alice Brady
Oct. 16	Brady	The Man Who Stood Still	Lew Fields
Oct. 23	Brady	The Hidden Scar	Ethel Clayton and Holbrook Blynn
Oct. 30	Brady	The Heart of a Hero	Robert Warwick

BLUEBIRD PHOTOPLAYS, INC., RELEASES.

Oct. 2 Wanted, A Home. Mary MacLaren.
Oct. 9 The Chalice of Sorrow. Cleo Madison.
Oct. 16 The Social Buccaneer. Louise Lovely. J. Warren Kerrigan.
Oct. 23 Love Never Dies. Ruth Stonehouse. Franklyn Farnum.
Oct. 30 The End of the Rainbow. Myrtle Gonzales. Val Paul.

TRIANGLE FILM CORPORATION.

Oct. 1 (Fine Arts) Manhattan Madness. Douglas Fairbanks.
Oct. 1 (Ince) The Jungle Child. Dalton Hickman.
Oct. 8 (Fine Arts) The Rummy. Wilfred Lucas.
Oct. 8 (Ince) Plain Jane. Barriscale Bay.
Oct. 15 (Fine Arts) The Old Folks at Home. Tree.
Oct. 15 (Ince) The Return of Draw Egan. Hart.
Oct. 22 (Fine Arts) Fifty Fifty. Norma Talmadge.
Oct. 22 (Ince) The Vagabond Prince. Warner.
Oct. 29 (Fine Arts) A Sister of Six. Love.
Oct. 29 (Ince) Somewhere in France. Glaum.

METRO FILM RELEASES

Oct. 2. Popular. The Iron Woman. Nance O'Neill.
Oct. 9. Columbia. Life's Shadows. William Nigh, Irene Howley.
Oct. 16 Quality. In the Diplomatic Service. Francis X. Bushman, Beverly Bayne.
Oct. 23 Rolfe. The Brand of Cowardice. Lionel Barrymore.
Oct. 30 Columbia. The Gates of Eden. Viola Dana.

SOCIAL LEADERS BACK FILM

Well Known New Yorkers Returning to Direct Showing of Triangle War Picture

The Triangle Film Corporation has received this cable from Mrs. William K. Vanderbilt over Paris date

"Accept as patroness; sailing on *Lafayette* Oct. 7."

A. Piatt Andrew, chief of the American Field Service, is also to arrive on the *Lafayette* for a brief furlough, and Miss Anne Morgan, who is interested deeply in the American ambulance, will be a passenger for America.

The return of these important people is due in part to their desire to direct the New York showing of the Triangle film "Our American Boys in the European War." For it is planned not only to make this a benefit of financial magnitude, but a patriotic testimonial to the splendid heroism of the American Field Service.

With Mrs. Vanderbilt as chairman of a long list of prominent women, among whom are Mesdames Theodore Roosevelt, Robert Bacon, Harry Payne Whitney, August Belmont, Vincent Astor, John Hays Hammond, and Miss Anne Morgan, who is backed by her excellent organization, the American Fund for French Wounded. This committee insures an efficient working system to promote The Rialto showing.

As Colonel Roosevelt and a group of prominent men had expressed willingness to lend their efforts for the occasion, if a postponement until after the fateful 7th of November could be arranged, the date for The Rialto has been changed from Oct. 24 until late in November.

KELLERMANN FILM SHOWN

Fox Spectacle, "A Daughter of the Gods" Opens at the Lyric Theater

The long heralded Annette Kellermann picture, "A Daughter of the Gods," produced by William Fox, was presented for the first time Tuesday evening, Oct. 17, at the Lyric Theater, accompanied by a musical score especially written by Robert Hood Bowers, played by an augmented orchestra.

The picture, or spectacle, which was filmed in Jamaica and directed by Herbert Brenon, represents a large monetary outlay, gives the noted Australian swimmer many opportunities, not only for her aquatic prowess, but for acting as well.

It is an Oriental fantasy dealing with the fancied adventures of an Asiatic prince and his sweetheart, a dream maiden, and the large ensembles, arabesque scenic effects and general atmosphere render the photoplay an unusual one. John H. Zanft is supervising the production at the Lyric and the stage settings of Oriental design enhance the entertaining qualities. A large attendance marked the opening performance.

PLANS THEATER CHAIN

Paragon Theaters Corporation to Have 100 Houses in New York State

A chain of a hundred motion picture theaters in the Hudson Valley and Central New York is the plan of the Paragon Theaters Corporation, a concern capitalized at $1,000,000. The first of the theaters, at Beacon, is completed and will open in about a week. It is a modern fireproof house with a capacity of 600. Plans have been completed and bids received for three more houses to be constructed at Newburgh, Kingston and Walden. The latter will have a capacity of 600 and the other two will seat 1,200 each. The chain of theaters will be constructed along the same lines. In the smaller towns 600-seat houses will be built, while in the larger communities double houses, replicas of the smaller ones only with double their seating capacity.

According to present plans three or four houses will be in course of construction all the time until the entire group is completed, which will be at the outside within three years.

A policy of independent booking will be observed for all the theaters. A central office will select the pictures from among the best that the market offers. It will be possible to do this because of the large number of prints to be used for each picture which will be shown over the circuit.

Louis B. Jennings of the Standard Film Industries, Inc., is president of the company, George T. Sharp, vice-president; Hon. John K. Sague, treasurer, and Roderick Beck, attorney and secretary.

ORDERS EXPENSIVE GOWNS

Lucille Lee Stewart, Vitagraph Player, to Spend $7,000 on Wardrobe

Lucille Lee Stewart, the Vitagraph star who recently appeared in "His Wife's Good Name," directed by Ralph W. Ince, and who is soon to be seen in "The Ninety and Nine," has just contracted with a Fifth Avenue establishment for gowns to cost $7,000, which she will wear in forthcoming pictures.

In "His Wife's Good Name" Miss Stewart wore one of the newest "celestials" and says that in future films also she will dress her roles with absolute correctness and with the latest creations.

NOVEMBER SELIG'S

Two three-reel pictures, a one-part drama and a comedy comprise the Selig November offerings on the General Film Program. Monday, November 6, "As Ye Sow So Shall Ye Reap," and on the thirteenth "The Temptation of Adam," with Kathlyn Williams, will be released. A single-part comedy, "When Cupid Slipped," and a one-reel drama, "The Girl Detective," are announced for the eleventh and eighteenth, respectively.

BACK FROM VACATION

Daniels Anxious for Action Before Vitagraph Camera in Rapid Fire Comedies

General satisfaction is felt by all the Vitagraph V. L. S. E. managers over the announcement just dispatched from the home office, that Frank Daniels has returned from his long vacation, eager to work before the camera in some rapid-fire Vitagraph comedies. These comedies, it is said, are constructed along entirely new lines, more or less built to order for Mr. Daniels, whose appearance on the stage or screen is always the signal for a spontaneous outbreak of laughter.

It is of interest that Van Dyke Brooke, whose forte as a director has always been one, two or three part production, will take charge of Mr. Daniels's scripts. Together they make a splendid team, and the results of their united efforts towards better and better comedies are already assured. Frank Loomis, Vitagraph's casting director, is now engaging a capable supporting cast for Mr. Daniels.

THAT SECRET MARRIAGE

CHICAGO (*Special*).—All photoplay land is a-flutter with the news that Gertrude Robinson, one of the old Biograph players and the lead in David W. Griffith's famous productions of "Pippa Passes," and more recently in Mutual productions, and James Kirkwood, director of Mary Miles Minter, were married on Sept. 30. It was all intended to be a secret only to Donald Crisp, best man, to Dorothy and Lillian Gish, and a few others, but it leaked out in time for a great many of the prominent players at the Western Coast to greet Miss Robinson on her arrival from New York.

BRYAN EDITS "REEL LIFE"

The popularity of the latest Gaumont single-reel "Reel-Life," has made it necessary to secure an editor who will devote his entire time to this highly entertaining release. For this position the Gaumont Company has secured Paul M. Bryan, already well known as a writer of scenarios. In addition to his work in this field, he will also pass as a specialist upon the titles for all Gaumont single-reel releases and photoplays.

The new editor has assumed his duties at the Flushing studio, where the Gaumont laboratories are also located. Mr. Bryan, who has been living in Denver for some time, will move his family to Flushing within a few weeks.

LAWRENCE RETURNS TO METRO

Edmund Lawrence has returned to Popular Plays and Players-Metro to direct Madame Petrova in alternation with Burton King.

KATHLYN WILLIAMS HONORED

Kathlyn Williams, the popular Morosco-Pallas star, has just been honored with an invitation from the Wisconsin State University to deliver a series of lectures on the art of making motion pictures. Although very busy on "Redeeming Love," her initial Morosco-Paramount subject, Miss Williams has arranged to accept the invitation, realising the honor that has been conferred upon her. The university, after thoroughly canvassing the field for the most authoritative woman star to deliver these talks, decided that Miss Williams, with her vast experience in all kinds of parts, both ancient and modern, was one of the best fitted to instruct the growing young American minds on the art of the cinema.

PRIZES PHOTOGRAPH

Rhea Mitchell, American leading woman, is the proud possessor of a photograph of Ruth Roland, mounted in a silver frame. The story behind the photo is that recently Miss Boland had a birthday and celebrated it at her home in Los Angeles with a party which Miss Mitchell attended. Rhea won first prize in the bridge game, the prize being the photograph. She is to play the sequel to "The Diamond from the Sky," produced by the American.

HE KEPT THE CAP

Mayor William Hale Thompson, of Chicago, loaned his yacht *Tringa* and his yachting cap to Essanay for a picture. The yacht was absolutely necessary—and the cap more so. But the events leading up to the loan of the cap were marked by a near-tragedy. For "Marooned," a three-act drama, it was necessary to have a yacht. Mayor Thompson, when requested, kindly consented to permit the use of his beautiful craft. His captain put out into Lake Michigan in rough weather with the picture company aboard. Then the wind lifted a yachting cap off one of the actors. A sailor-real leaped into a small boat and went after it. He lost an oar in the heavy sea and a tug was called from shore to save him. The picture couldn't go on without the cap. The mayor heard of the incident. "Come right down to the City Hall and take mine," he suggested. When the boat put out again the actor clung to the cap for dear life, something he was unable to do with his most recent meal.

PARAMOUNT PROMOTIONS

Changes Made Incident to Resignations and Advancements in Offices of Company

A number of changes and promotions were effected during the past week in Paramount Pictures Corporation, immediately following the resignation of Wallace Thompson, who had been the director of publications and advertising for the corporation, and the promotion of Kenneth Hodkinson to manager of Paramount.

With the resignation of Mr. Thompson, the officers of the corporation promoted a number of the men who had served under Mr. Thompson and have given them the full responsibility of their departments, which had been under his jurisdiction. Charles C. Burr was named manager of the advertising department; Charles E. Moyer, manager of publicity; Harry I. Day, editor of *Picture Progress*, a monthly magazine, and *Paramount Progress*, Paramount's weekly exhibitors' house organ; William Hurst, managing director of the Paramount Pictographs; and a new sales promotion department will be inaugurated immediately under the direction of Manager Hodkinson and William W. Hines.

Practically all of the new managers of the different departments have grown up with the organization and were employees when it was still in its infancy, a year and a half ago. They have all been educated along the principles and standards that Paramount has erected in its distribution of better pictures for better theaters and a better public, and have been the working heads of their different departments for nearly a year. Their principal work is now confined to helping Paramount's every exhibitor throughout the country to place his pictures before the public upon a Paramount standard, and they are giving them every aid in each of these departments.

EARLE WILLIAMS JOINS PRESS CLUB

A recent new member of the New York Press Club is Earle Williams, the Vitagraph star. He was enrolled as an associate member, and thus becomes one of the very few motion picture celebrities in this exclusive organization, the two or three other members from the profession being, like Mr. Williams, of the highest rank.

MUTUAL STUDIOS ACTIVE

Mary Miles Minter, Richard Bennett, and Kolb and Dill are giving the finishing touches to Mutual Star productions, of five-part length, at the studios of the American Film Company, Inc., at Santa Barbara, and a five-part Western with Frank Borsage and Anna Little in the leading roles, is rapidly nearing completion. At the same time Orral Humphrey, the eccentric comedian, is turning out "Beauty" comedies at a rapid rate.

Miss Minter is at work on "Faith," written by her director, James Kirkwood. Mr. Bennett is doing "The Law Makers" with scenes made in a replica of part of Sing Sing prison. Kolb and Dill are finishing their third Mutual, "Peck o' Pickles."

HAS BRIEF REST

Pauline Frederick has returned to town after a brief vacation at Mountain Lakes, stolen between the completion of "Ashes of Embers" and the beginning of her next Famous Players-Paramount picture. Miss Frederick declares that it was a great relief to be able to roam around for a few days without having to remember to keep her eyes away from the camera.

NEW FANNIE WARD FILM

George Melford is producing "The Year of the Locust," with Fannie Ward as his star. Jack Dean heads the company supporting Miss Ward. Melford's last feature, "A Woman's Victory," with Blanche Sweet as the woman in question, is said to be one of the best things either director or star has accomplished. Tom Forman is prominent in the cast.

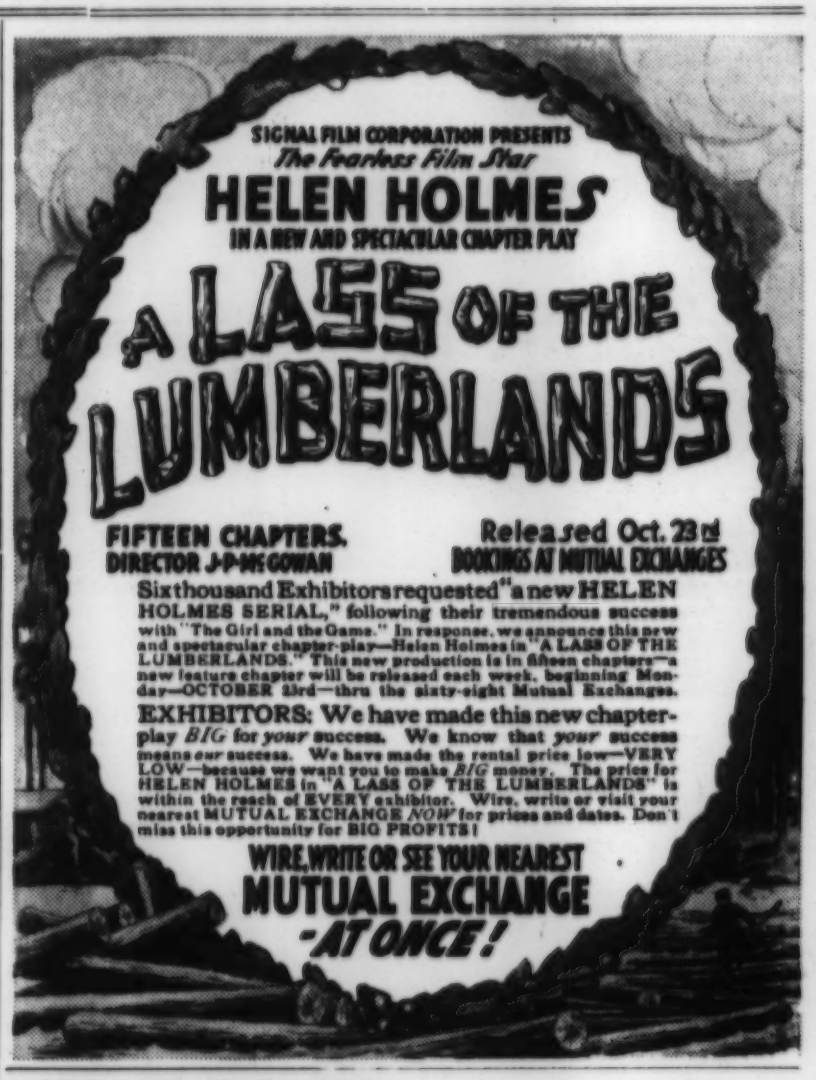
PLEASED WITH ROLE

Bessie Eyton is overjoyed with her role in "The Light of Western Stars," the Zane Grey story in course of production by the Selig company. Among other things it gives her an opportunity of displaying her skill as a horsewoman. Miss Eyton is not only an expert swimmer but is also an expert horsewoman. She will play opposite Tom Mix in the production.

BACK FROM HOLIDAY

William D. Taylor, the Bosworth, Inc., producer, is back from his holiday and is directing Kathlyn Williams in her first picture, which will be released under the Morosco trade-mark. Thomas Holding is playing the male lead. Mr. Taylor has fully regained his health and received a reception, both at the studio and his club, which must have done his heart good.

Lewis Sealy, who is in the cast of the Metro-Quality screen production of "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, was one of England's first producers.


SIGNAL FILM CORPORATION PRESENTS
The Fearless Film Star
HELEN HOLMES
IN A NEW AND SPECTACULAR CHAPTER PLAY
A LASS OF THE LUMBERLANDS
FIFTEEN CHAPTERS.
DIRECTOR J. P. McGOWAN
Released Oct. 23rd
BOOKINGS AT MUTUAL EXCHANGES
Six thousand Exhibitors requested "a new HELEN HOLMES SERIAL," following their tremendous success with "The Girl and the Game." In response, we announce this new and spectacular chapter-play—Helen Holmes in "A LASS OF THE LUMBERLANDS." This new production is in fifteen chapters—a new feature chapter will be released each week, beginning Monday—OCTOBER 23rd—thru the sixty-eight Mutual Exchanges.
EXHIBITORS: We have made this new chapter-play BIG for your success. We know that your success means our success. We have made the rental price low—VERY LOW—because we want you to make BIG money. The price for HELEN HOLMES in "A LASS OF THE LUMBERLANDS" is within the reach of EVERY exhibitor. Wire, write or visit your nearest MUTUAL EXCHANGE NOW for prices and dates. Don't miss this opportunity for BIG PROFITS!
WIRE, WRITE OR SEE YOUR NEAREST
MUTUAL EXCHANGE
-AT ONCE!

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To Direct MME. PETROVA

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THE MAN IN THE MOON

ADDRESS SCREEN CLUB

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